



PERIODICAL



# The Inland Printer

C H U R C H

# In 1948...How much profit Will you LOSE... If you DON'T USE IT?

## How many customers...

will you lose . . . if you can't give them miracle-service . . . deliver it, as soon as it's printed (for it takes "no time" for the lightning Baum to fold it, or fold, paste and trim

it)? Others CAN today give FASTER deliveries . . . thanks to their Many-purpose-many-profit-Automatic Baum.

## What will it cost to OWN it?

and corral the maximum profit . . . including extra "velvet" profits of two or three operations at once . . . and give your customers, unsurpassed fast deliveries . . . and even

give them better prices while making more than ever net profit . . . breaking down sales resistance thereby?

**It will cost—only a small part of your increased profits . . . may we suggest you install it on the payment-out-of-greater-earnings plan?**

## Could you dream up a better answer to the Printers' Prayer than . . .

An Automatic, All-Buckle, Folder-Scorer-Cutter-Paster-Perforator that insures perfection in accuracy, versatility in folding every used style of fold and at tomorrow's PRODUCTION RATE (speed greater than the

speed "ceiling" paper can travel) . . . folding the thinnest paper or the thickest, any texture or any condition of stock . . . perfect accuracy . . . spoilage nil.

**Could you dream up any better buy --- than Pre-War Prices?  
Could you dream up any better deliveries than 30 to 60 days?**

We feel we have presented the proposition very poorly—you can't understand or realize HOW MUCH it IS costing you to do without it . . . or you would have wired your order for a 14x20 or 17½x22½ or 22x28 or 25x38 Baum Gold-Mine. Why not do it NOW?? Over 2,000 competitors HAVE since V-E Day.

# Russell Ernest Baum INC.

615 CHESTNUT STREET • PHILADELPHIA 6, PA.

# LUDLOW

offers to your composing room the ideal method of straight line production of display and job composition, gathered in lines of matrices direct from copy, and cast in sluglines direct from hot metal, ready to place in the form . . . Ludlow typefaces afford a wide selection of traditional and modern styles and varieties, from delicate italics and scripts to the distinctive modern faces demanded by discriminating buyers of printing and advertising . . . Ludlow composition is provided in unlimited quantity, assuring no delays because of type shortages . . . Ludlow ruleform matrices have revolutionized this type of composition, and together with a variety of Ludlow lining typefaces, have made its production most profitable . . . Ludlow repeat-casting permits the full utilization of multiple form economies, reducing pressroom handling, and avoiding electrotyping delays and expense . . . Ludlow all-slug composition expedites makeup and lockup, providing a solid, square form that assures accurate press register . . . New Ludlow sluglines with low or high quads reduce press makeready and running time, and avoid the worries of type breakage and press work-ups . . . Ludlow simplicity of design and mechanism assures trouble-free operation and continuous production at minimum upkeep cost . . . The experience of hundreds of well-satisfied users over the years only confirms these and other Ludlow advantages that you should consider for your composing room.

---

LUDLOW TYPOGRAPH COMPANY  
2032 Clybourn Avenue, Chicago 14, Illinois

---

# Blazing the Way to Greater Volume and Profit



*Weston's*  
**WINCHESTER  
BOND**

50% COTTON FIBRE

Named for the famous rifle, inseparable companion of American pioneers, Weston's WINCHESTER BOND has for nearly two decades blazed its way into ever-widening fields of use. Available in white and a wide selection of colors, this Weston 50% cotton fibre bond paper appears behind many of the nation's best-known business letterheads and leads the way as the paper for inter-office forms. WINCHESTER, a famous name in bond paper, is made by Byron Weston Company, famous for fine cotton fibre papers for four generations.

## DON'T OVERLOOK THIS POTENT SALES HELP

The combination of the *Weston* name and a complete line of cotton fibre bond papers—each a leader in its grade—is a powerful help in building substantial sales volume with maximum profit.

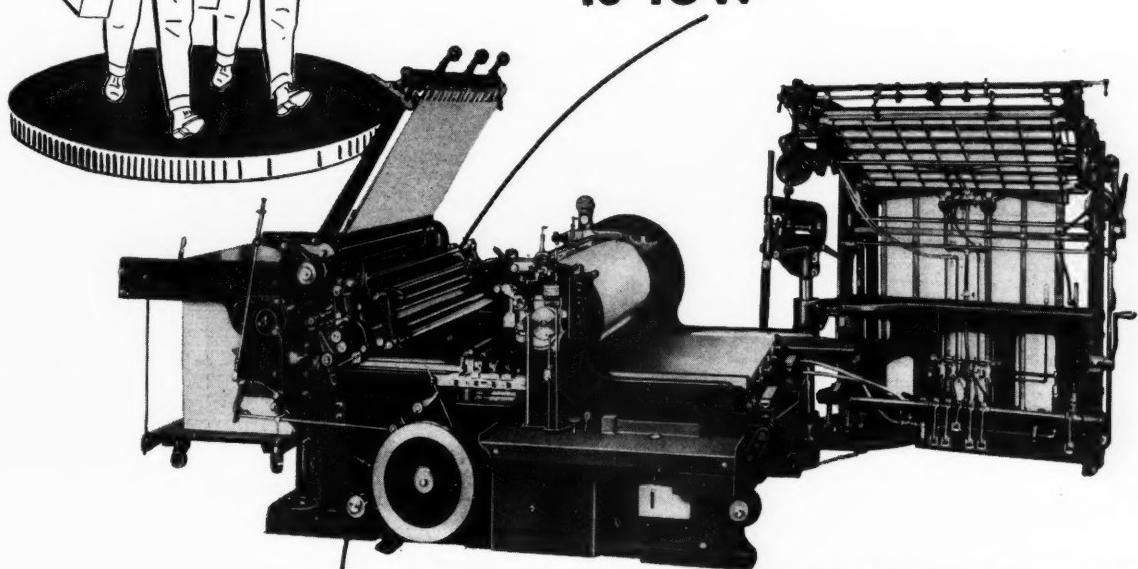
### *The Complete Line of WESTON Bond Papers*

<b>WESTON'S BOND</b>
Extra No. 1, 100% Cotton Fibre
<b>WESTON'S DEFIAНCE BOND</b>
100% Cotton Fibre
<b>WESTON'S HOLMESDALE BOND</b>
75% Cotton Fibre
<b>WESTON'S WINCHESTER BOND</b>
50% Cotton Fibre
<b>WESTON'S BLACKSTONE BOND</b>
25% Cotton Fibre
<b>WESTON'S BLACKSTONE OPAQUE</b>
25% Cotton Fibre

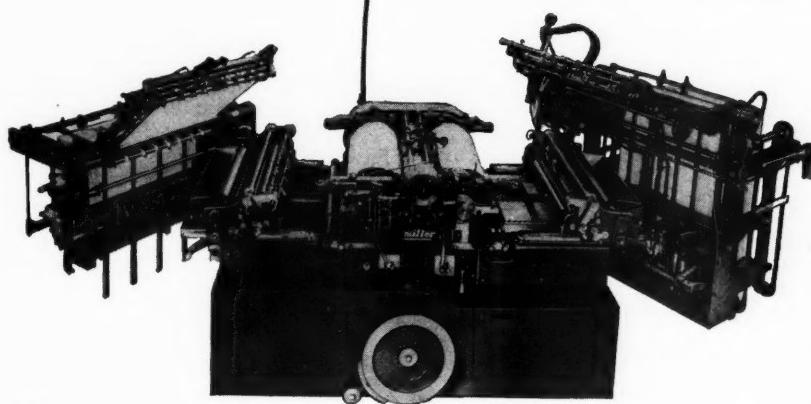
**BYRON WESTON COMPANY**  
DALTON, MASSACHUSETTS

*We like Miller Presses because:*

**the maintenance cost  
is low\***



**Less than 1% of the purchase price  
per year.**



Miller presses are free of destructive vibration and need not be anchored on the floor. Durable all steel gearing (not cast iron), heat treated pinions, roller bearings of expensive alloys, automatic oiling of inaccessible parts and precision engineering assure durability and low maintenance cost over the years.



HERE ARE PLANT EXECUTIVES FROM DIFFERENT SECTIONS OF THE UNITED STATES WHO AGREE.

H. M. Fritz, Wm. G. Johnston Co., Pittsburgh  
Jas. H. Grimes, Grimes-Joyce Printing Co.,  
Kansas City

Donald C. Hagar, Rapid Service Press, Inc., Boston

Wm. S. Henson, Wm. S. Henson, Inc., Dallas

G. C. Judd, Judd & Detweiler, Inc., Washington

Herman Knochenhauer, Baker, Jones, Hausauer,

Inc., Buffalo

Thomas W. Mack, Read Ptg. Co., Inc., New York

J. Stark, Stark-Roth Ptg. & Pub. Co., San Francisco

E. J. Storm, E. J. Storm Printing Co., Dallas

J. P. Swann, Foote & Davies, Inc., Atlanta

OUR REPRESENTATIVE WILL BE PLEASED TO FURNISH YOU WITH NAMES OF OTHER MEN IN YOUR DISTRICT WHO ALSO AGREE.

**miller**

The logo consists of the word "miller" in a lowercase, italicized, sans-serif font, enclosed within a thin-lined oval.

**MILLER  
PRINTING  
MACHINERY  
CO.  
PITTSBURGH,  
PENNA.**

# OUTLAST the LIFE of the machine!



## LETTERPRESS and LITHO ROLLERS

Coverings permanently anchored to stocks

Retain perfect symmetrical shape in any climate,

TROPICAL or ARCTIC

No change of Rollers Winter or Summer

Dimension tolerance within 1/1000"—"NO FLATS"

Seventy-five per cent time saved in the machine

"MAKE-READY"

CLEARER AND SHARPER PRINTING

LETTERPRESS      { "Offset" does not occur—NO SPRAYING required  
LITHO      { Inkers—"NAP" Automatically Renewed  
                    Dampers—Moisture controlled by adjustment

ENDS DO NOT SWELL

Prompt delivery of Covered Rollers for popular presses  
from stock in New York City, Chicago and Montreal, Can.

PLAN NOW FOR ECONOMICAL AND HIGHER EFFICIENCY

Damage, also  
Dried-on ink is  
REMOVED  
WITHOUT  
RE-COVERING

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COVERED  
ROLLERS  
AVAILABLE FOR  
TRIAL WITHOUT  
OBLIGATION

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**meet mr. skahill**

This is Johnny Skahill\* one of those lucky guys who can combine business and pleasure. During the day, he is supplying customers with those dependable Harris Litho-Chemicals for trouble-free platemaking and press work. After hours, John keeps up on camera technique with his hobby of portrait photography.

If you're on the Atlantic seaboard and would like some practical advice on photography and platemaking, give John a call. He can show you some amazing new tricks such as the way improved, super-thin Harris Hidensity Sensitive Coating makes top-grade deep etch plates...precision results for halftones and colorwork.

John and his brother lithotechnicians who distribute Litho-Chemicals from coast to coast are always ready to drop in and chew over your problems. It's part of the extras that go along with Harris Litho-Chemicals. Chances are they can supply the answers. Why not check the list and call your nearest dealer today?

### HARRIS LITHO-CHEMICALS

DEEP ETCH PROCESS, SURFACE PLATE AND PRESS CHEMICALS

AKRON, Metzger Supply	JE 4136
ATLANTA, HARRIS-SEYBOLD	JA 1783
BOSTON, ROBERTS & PORTER	HAN 8654
CHICAGO, ROBERTS & PORTER	WAB 6935
DENVER, A. E. Heinson	TA 8251
DALLAS, HARRIS-SEYBOLD	C 8305
DETROIT, ROBERTS & PORTER	TE 27900
LOS ANGELES, CALIFORNIA INK	PR 3033
MONTREAL, W. E. Booth	BE 2328
*NEW YORK, ROBERTS & PORTER	CA 61646
PORTLAND, CALIFORNIA INK	AT 6371
SAN FRANCISCO, CALIFORNIA INK	EX 4688
SALT LAKE CITY, CALIFORNIA INK	5-1952
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TORONTO, W. E. Booth	EL 3285
VANCOUVER, Dominion Printing Ink & Color Co., Ltd.	MA 1025
WASHINGTON, D.C., Phototechnical Lab.	TR 8345



# The Inland Printer

Leading Business and Technical Journal in the Printing and Allied Industries

VOL. 121 • MAY, 1948 • NUMBER 2

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## HE TRIPPED HIS LUNCH AND REVOLUTIONIZED PRINTING

**A**DAM SPEARS was a London pressman at the turn of the 19th Century. He, together with many other "Adam Spears," made a discovery, a wonderful discovery which revolutionized printing.

It happened in about 1804 during the midday meal hour. Spears accidentally spilled his bottle of molasses against a newly-cleaned ink ball. To clean it again would take time. Instead, he returned to his job using the molasses covered ball to ink with. He soon discovered that proofs from the form on which he had used the

soiled inking ball were cleaner, sharper, better.

So he tinkered more. And when the printing of that day began to take on a cleaner, better look, it was because Adam Spears had tinkered with an idea of progress.

For over one hundred years, Sam'l Bingham's Son Mfg. Co. has kept alive the spirit of progress that Adam Spears initiated. They have continually met the complex challenges of the modern age; and they will continue to provide the modern printer with the "right roller at the right time."

THERE'S A FACTORY NEAR YOU:

ATLANTA 3      DES MOINES 2  
CHICAGO 5      DETROIT 10  
CLEVELAND 14    HOUSTON 6  
DALLAS 1        INDIANAPOLIS 2

SAM'L BINGHAM'S SON MFG. CO.  
MANUFACTURERS OF  
PRINTERS' ROLLERS  
LITHO-OFFSET ROLLERS

KALAMAZOO 12      OKLAHOMA CITY 6  
KANSAS CITY 6      PITTSBURGH 3  
MINNEAPOLIS 15     ST. LOUIS 2  
NASHVILLE 3        SPRINGFIELD, O.

OVER ONE HUNDRED YEARS OF ROLLER MAKING

# DIES FOR EVERY PURPOSE

SHIPPED SAME DAY  
AS ORDER RECEIVED

Have you  
ever thought  
of the many  
new types  
of jobs  
you can handle  
with  
*Accurate  
Steel Rule  
Cutting Dies?*

Printers Die Cutting Manual on Request

Printers "24 Idea Book" on Request

**ACCURATE**  
**STEEL RULE DIE MFRS.**

24-28 W. 21st St. • New York 10, N. Y.

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

# Dross is a Monster...



JMLeo F-EEI

... subsisting chiefly on tin!



Every time you melt type metal you get Dross, a monster which eats up essential ingredients of the metal, *especially tin*.

*FEDERATED MOR-TIN* used regularly according to formula restores tin lost in dross. And you need not make a large cash outlay for MOR-TIN; do it the easy way—trade in your dross.

You get perfect casting and you cut operating costs by following the Federated MOR-TIN reconditioning plan.

To obtain further information, or to order — MOR-TIN stereotype, linotype, electrotype, monotype and all other metals for the graphic arts industry—call or write any of Federated's eleven plants or twenty-five sales offices across the nation.



***Federated*** METALS

Division of American Smelting and Refining Company, 120 Broadway, New York 5, N.Y.



COLOR PHOTO BY RALPH RAWLINGS—UNDERWOOD

## The Biggest Bargain Counter in America!

AS LONG as a three-cent stamp will take a letter from Seattle to Miami, including door-to-door delivery, postage remains the biggest business bargain you can buy.

So make the most of this daily bargain in good business corre-

spondence. Print your letterheads on HOWARD BOND, "The Nation's Business Paper." In whitest white, or in your selection of clear, clean colors, HOWARD BOND is eminently suited to business needs. Its many fine qualities combine to produce a letterhead

of *character* that lends power and prestige to what you have to say.

The combination of the U. S. Mail and the carefully produced letterhead makes business correspondence one of the most economical and effective forces in America.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

# Howard Bond

"THE NATION'S BUSINESS PAPER"



## Cocktails for Cafeterias?



*Let's be logical*

Certainly, your business requires an impressive letterhead. And a letterhead bond that's impressive, too. But the needs of everyday business printing — like office and factory forms, copies, and memos—are something else. For these you need another kind of bond; one that's just as carefully made for this purpose, yet thrifty enough to fit

logically into the overhead picture.

You need Maxwell Bond. It's a hard-working bond—erases cleanly and gives you plenty of readable carbons. It's versatile — works well with pen, pencil, or typewriter. And it prints with all the sharp definition of a much higher priced bond.

Get Maxwell Bond—watermarked.

# Maxwell Bond

*America's Favorite Low-Cost Bond*

Howard Paper Mills, Inc. • Maxwell Paper Company Division • Franklin, Ohio



# Here's the Plan THAT PRINTERS USE

to buy machinery  
and equipment  
without tying up  
working funds

**MR. PRINTER:** If you are interested in buying machinery and equipment—and would like to pay for it out of income—the C.I.T. Equipment Funding Plan is ideally suited to your purpose.

Under its liberal terms, machinery and equipment can be financed for periods suited to the needs of the buyer. You simply make an initial payment; when delivery is made, a C.I.T. check for the unpaid balance completes the purchase. You repay us through a series of monthly instalments.

This financing forms a connecting link

between buyer and seller. It helps manufacturers and distributors sell more equipment and printing plants have available the necessary credit to finance the re-equipment of a complete plant or to buy a single piece of machinery.

Before you make your next purchase, find out how this time-tested plan can help you acquire machinery and equipment without tying up your working funds. These offices will furnish complete information. Ask them to send you a copy of our new booklet, "Modern Financing Methods." It's full of good ideas that you can use.

**CIT** "The mark of leadership"

**C. I. T. CORPORATION**

**Printing Equipment Financing**

One Park Avenue  
NEW YORK

One N. La Salle St.  
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66 Luckie Street, N. W.  
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660 Market St.  
SAN FRANCISCO

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LOS ANGELES

PRINTERS AND COMMERCIAL EQUIPMENT TRUST INCORPORATED

Please Mention THE INLAND PRINTER When Writing to Advertisers

BUY ENVELOPES  
MADE BY OLD COLONY  
FROM YOUR  
PAPER MERCHANT

# Old Colony Newpage

A ROUNDUP  
OF ENVELOPE NEWS AND  
INFORMATION OF VALUE  
TO PRINTERS

NUMBER  
NINE

PUBLISHED BY OLD COLONY ENVELOPE COMPANY, WESTFIELD, MASS.  
Envelope Makers for Brown Company, Eastern, Hurlbut, Mead, Rising, Strathmore, Valley and Warren

MAY  
1948

## UNDER THE FLAP

By S. GUY ASHLEY  
Vice President and Sales Manager

What is so rare as a day in June? Well, gentle reader (or may I say "readers"?) if you ask me, it's day in May.

Still, I don't want to take a thing away from those June days. It's a pretty wonderful time . . . unusually wonderful for June brides . . . and maybe for June bridegrooms too, though you never hear much said about them!

You do hear a lot said, though — by people who know — about wedding announcements and accessory items converted the Old Colony way . . . there's an air of "just-rightness" about them as unmistakable as the kiss of Spring carried by a June breeze.

It begins to look as if the May-June sales of wedding announcements will be the best ever. If you're having a last minute rush, remember, your paper merchant can get immediate delivery from stock on hand at Old Colony.

Come to think of it, that holds for July brides . . . and for the just-as-lovely girls married in August, September, October, November, December, January, February, March, April and . . . why! Here we are back to May again! So, *may* we serve all your envelope needs, all the time?

## YOUR CHOICE OF WINDOW ENVELOPE STYLES

A wide variety of window envelope styles and sizes are made at Old Colony . . . each one is designed to do some particular job better than the others.

Your paper merchant will be glad to get whatever window envelope samples you'd like to have from us. Or you can refer to pages 45-53 of the Old Colony Envelope Die Manual for diagrams of the 45 window styles available with open, glassine or Kodapak windows.

## BACK AGAIN . . . RISING INTRALACE!

Now — for the first time since early in the war — Rising *Intralace* Envelopes are back on the market!

Get re-acquainted with this fine, square-flap, plain-edged announcement envelope. You'll like the unusual basket-weave formation of the paper, its exceptional sales allure.

*Intralace* envelopes are available in five standard sizes, full gummed or postage saver style, in white and ivory. They're stocked in three sizes, full gummed only — but the other items are readily available on order.

Your Rising Paper Company merchant has samples and price information for you.

## A ROTARY IS SPEEDY, FLEXIBLE, ACCURATE

Ninth in a Behind-the-Scenes Series  
On Making Quality Envelopes

A rotary machine is specially adapted for quantity production of a great variety of envelope sizes and styles. Changes in size and style are easily and quickly made, and the range of sizes is larger than can be folded on a plunger machine.

Rotaries are suited to the economical manufacture of both open-end and open-side envelopes, and also envelopes cut from either collar or adjustable

## IMPROVEMENTS IN PLANT AND IN EQUIPMENT WILL HELP OLD COLONY GIVE BETTER SERVICE TO CUSTOMERS

### Long-Range Program of Modernization Gathers Momentum As New Machinery Has Become Available

WESTFIELD, MASS. — Advances in plant facilities now being made at Old Colony Envelope Company will result in a constantly improving service to printers, lithographers and engravers. A pro-

gram, mapped out during the war, provides for replacement of worn or obsolete machinery and for improvements in the plant itself.

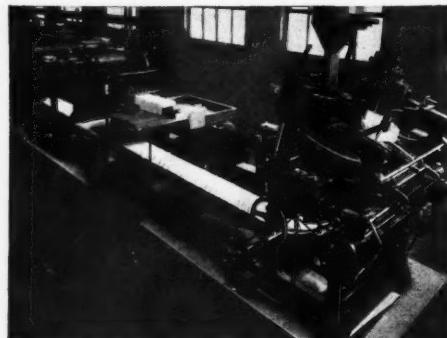
To forestall the inevitable obsolescence of equipment, a new die press and a new wide range rotary machine have been placed in operation in the envelope department. Another rotary for the larger-sized envelopes is on order.

A new press for printing envelope blanks and two new presses for panelling are recent acquisitions of the printing department.

### Other Changes Being Made

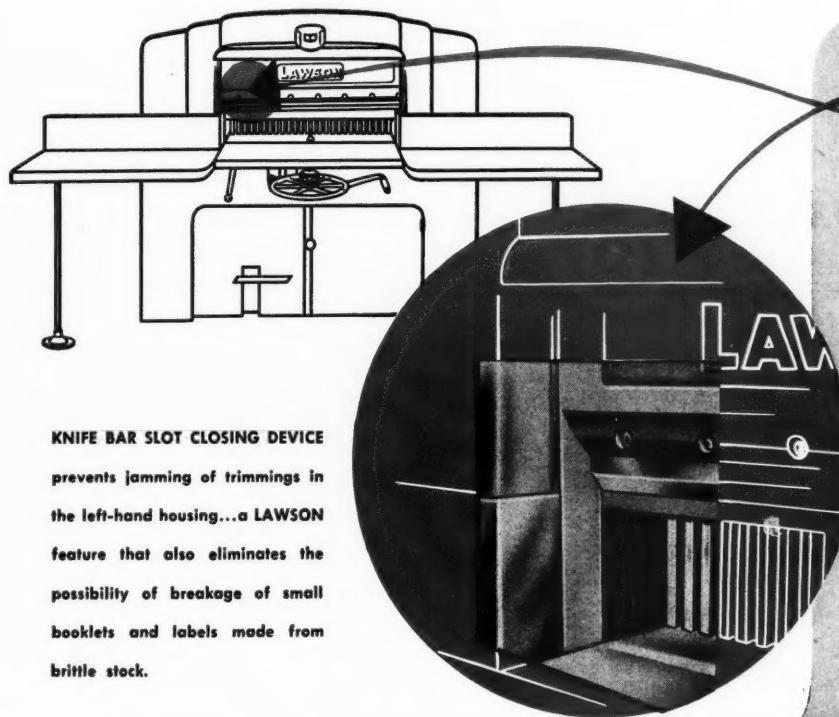
Many other improvements are being made at Old Colony. In the box making department, for example, a new machine scores and cuts box blanks more efficiently . . . a new automatic flange bender replaces a hand-fed machine . . . a new box covering machine (on order) will speed present operations, give greater flexibility and a wider range of box cover sizes . . . a new corner cutter will soon replace the old one . . . and a new thumb cut mechanism makes it easier for customers to open the telescope covers of card boxes. Reorganized storage facilities and modernized equipment for handling and stocking paper supplies round out the 1947-48 part of the program.

Objective of these changes is to add to Old Colony's ability to maintain quality production, provide a wider variety of services and improve delivery schedules.



This is one of the rotary envelope machines which are part of Old Colony's program of modernizing plant equipment and facilities.

# LAWSON CUTTERS rate BEST!



## LAWSON 39" 46" 52" CUTTERS are FOREMOST in

- safety      • dependability
- accuracy     • production

LAWSON CUTTERS are first choice . . . not only because of LAWSON'S exclusive features but also because of latest engineering advancements . . . improved precision . . . technical knowledge and experience of a half century of pioneering in paper cutting machinery. For outstanding value and performance LAWSON CUTTERS have no equal.

### WRITE FOR BOOKLETS

→ Complete, fully illustrated descriptions and specifications of the 39", 46" and 52" LAWSON CUTTERS are available upon request. Send for them now!

### LAWSON FEATURES

- Knife Bar Slot Closing Device
- Straight Line Knife Pull
- Adjustable Knife Bar Gibs
- No Shear Slots or Boxes
- "Pendulum-Swing" Knife Movement
- Overload Release and Re-setting Device
- V-Type Brake Drums and Arms
- Johns-Manville Brake Blocks
- Steel Safety Locking Bolt
- Two-Hand Operating Device
- Proper Location of Motor
- V-Belt Drive
- Gears Operate in Sealed Bath of Oil
- Positive Non-Slip, Non-Oiling Friction Disc Type Clutch
- Roller, Ball or Needle Bearings on Moving Parts
- Extra Long Clamp Lead
- 6" Clamp Opening
- Easy Adjustment of Knife to Stick
- Three-Piece Split Back Gauge
- Table 37" from Floor
- Rugged, Rust-Resistant Mechanite Construction
- Post-War Design with Grease-Resistant Finish
- Floodlight with Magnified Measuring Band
- Rubber-Cushioned Handles
- Designed by Fred Seybold,  
World Renowned Engineer



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SOUTHEASTERN PRINTERS SUPPLY CO.	Atlanta, Ga.
SOUTHWESTERN PRINTERS SUPPLY, INC.	Dallas, Texas
SEARS LIMITED	Toronto, Montreal, Winnipeg, Vancouver

MAIN OFFICE AND SHOWROOM: 426 WEST 33rd STREET, NEW YORK I. N.Y.

PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898

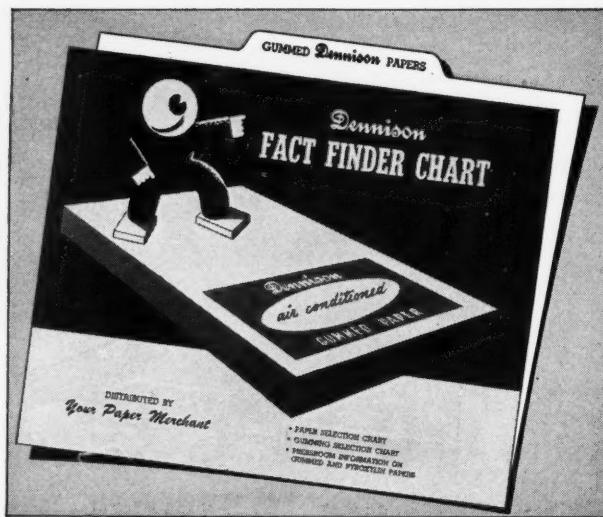
# PRINTERS!

## New Tools For Building Your Gummed Label Business

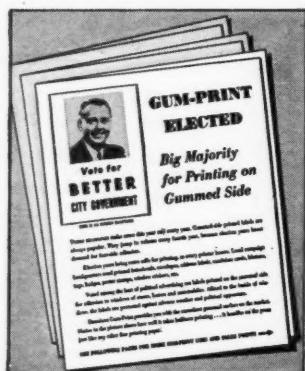
*How to select the right Paper  
and Gummimg for every job . . .*

*How to handle Gummed Papers  
in your Pressroom . . . . .*

Here it is . . . complete . . . in the Dennison Gummed Paper Fact Finder . . . all the data you need to select, print and SELL Gummed Paper. This helpful information is compact, timely, practical. Just check your job against the easily read charts and you come up with the RIGHT answer that saves you time and money . . . the answer that builds customer satisfaction! The Fact Finder is an essential for your files . . . get your free copy now from your Paper Merchant.



Here is the handy Dennison Gummed Paper Fact Finder . . . file folder size and format . . . put it to work!

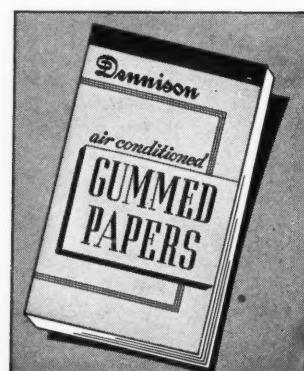


### NEW SERIES OF PRACTICAL SPECIMEN SHEETS

To help you sell more printed gummed labels we offer you a new series of Specimen Sheets full of profitable selling suggestions and helpful pressroom hints. It supplements the Dennison Gummed Paper Fact Finder. It is free to you . . . The first issue tells how to sell and handle GUM-PRINT. Get it from your Paper Merchant!

### NEW DENNISON GUMMED PAPER SAMPLE BOOK

Gives you the complete range of Dennison Papers, white and colors, and added information on regular and special gummings and their correct usage for every job. You need it for your files . . . Ask your Paper Merchant!



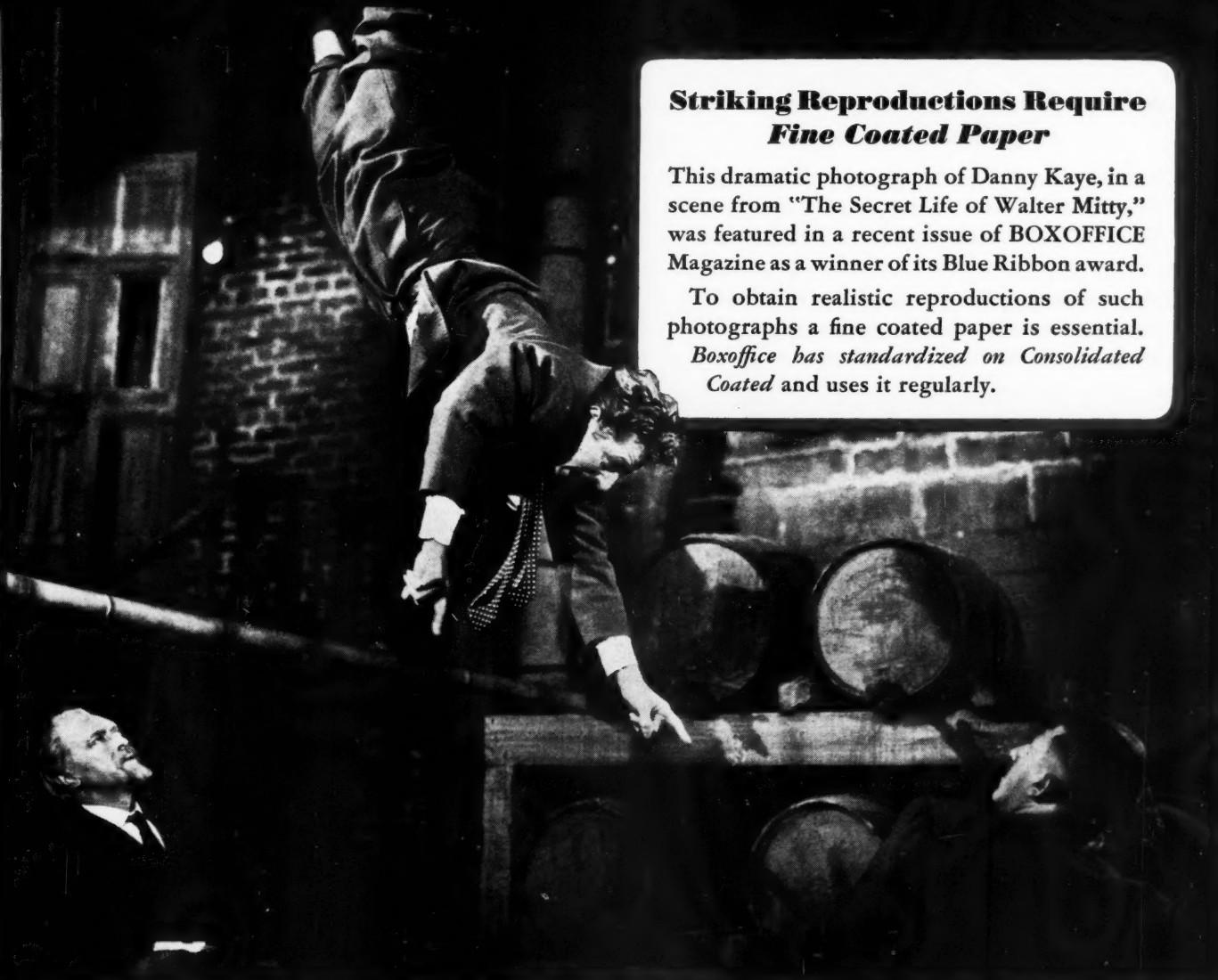
### HOW TO GET THESE NEW DENNISON GUMMED PAPER SELLING TOOLS

Just ask your Paper Merchant for any or all of the above . . . the FACT FINDER, the SPECIMEN SHEETS, the SAMPLE BOOK. If you want name and address of your nearest merchant handling the Dennison Line, write to:

GUMMED PAPER DIVISION

**Dennison Manufacturing Co.**

FRAMINGHAM, MASSACHUSETTS



## Striking Reproductions Require Fine Coated Paper

This dramatic photograph of Danny Kaye, in a scene from "The Secret Life of Walter Mitty," was featured in a recent issue of BOXOFFICE Magazine as a winner of its Blue Ribbon award.

To obtain realistic reproductions of such photographs a fine coated paper is essential.

*Boxoffice has standardized on Consolidated Coated and uses it regularly.*

Photograph Courtesy of SAMUEL GOLDWYN PRODUCTIONS, Inc.

# Consolidated Coated Papers { PRODUCTION GLOSS MODERN GLOSS



The exceptional printing qualities of Consolidated Coated tell only half of the story. By "streamlined" manufacturing methods, Consolidated not only achieved a superior coated paper but reduced costs so materially that it can be sold at uncoated prices.

Today, leading Publishers and Adver-

tisers use Consolidated Coated for their most important printing . . . while quality Printers from coast to coast consistently recommend its use.

Manufactured in weights down to 45 pounds, Consolidated Coated Papers meet almost any printing requirement.

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## Matchless Moments with Oxford Paper

by Tony Barlow



HAPPY IS THE PRINT SHOP  
THAT HAS DISCOVERED A  
VERSATILE NEW PERFORMER—  
OXFORD ENGRAVATONE COATED

Happy indeed, and profitable too!

Engravatone Coated is a paper that can be used on a wide variety of letterpress jobs—catalogs, booklets, envelope enclosures, magazines—any kind of letterpress work that requires a quality paper.

In fact it is building a remarkable record for trouble-free press performance.

Engravatone Coated has many highly valuable features to commend it. Brilliant white color. Good affinity for ink and high opacity. Its printing surface, while glossy, avoids glare, and is especially designed for fine half-tone reproduction.

Of course Engravatone Coated, like all Oxford Papers, must pass countless quality inspections and checks at every stage of the manufacturing operation.

Then and only then is this fine printing paper ready to meet Oxford's high performance standards.

For practical suggestions that will help you select exactly the right paper for any printing job, call in your

Oxford Paper Merchant. Oxford Paper Merchants are in 48 key cities from coast to coast, ready to serve you.

Consult your Oxford Paper Merchant whenever you need practical assistance in securing better printing.



Included in Oxford's line of quality printing and label papers are: Polar Superfine Enamel, Maineflex Enamel Offset, Maineflex C1S Litho, Mainefold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.



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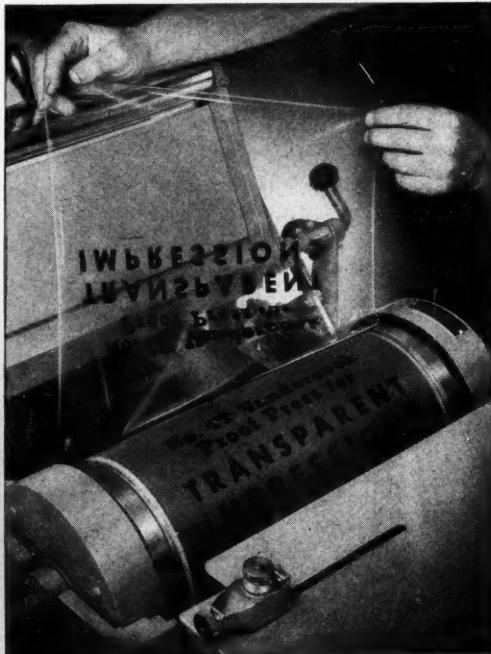
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Or...the No. 4T  
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This is the machine so widely preferred by typesetters, offset lithographers, rotogravure plants and others who demand top quality proofs for reproduction purposes. Or, they choose the No. 4T Vandercook for proving two sides of transparent material like cellophane or glassine. Both machines represent a wise investment — one that will pay immediate dividends in production, improved quality, increased efficiency, and lower operating costs.

\* One of the 14 Vandercook Proof Presses sold exclusively in the U. S. A. by Vandercook & Sons, Inc.



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Each of our 46 branches is a local business institution, locally managed by an executive whose interests lie in his own community and whose first responsibility is to customers in his own branch territory. Each is staffed by care-

fully-selected individuals who have full appreciation of the specialized local problems of the printers and publishers they serve.

Yet each local branch is an integral part of the national WNU organization. Contributing out of its own experience, each in turn draws upon the organization's collective resources to serve you with dependable, unbiased information and with products of national reputation best adapted to your needs.

For address of nearest branch, or specific information concerning equipment and supplies for composing room, pressroom or bindery, write to Printing Machinery Division, Western Newspaper Union, Omaha 1, Nebraska.

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PAPETERIES  
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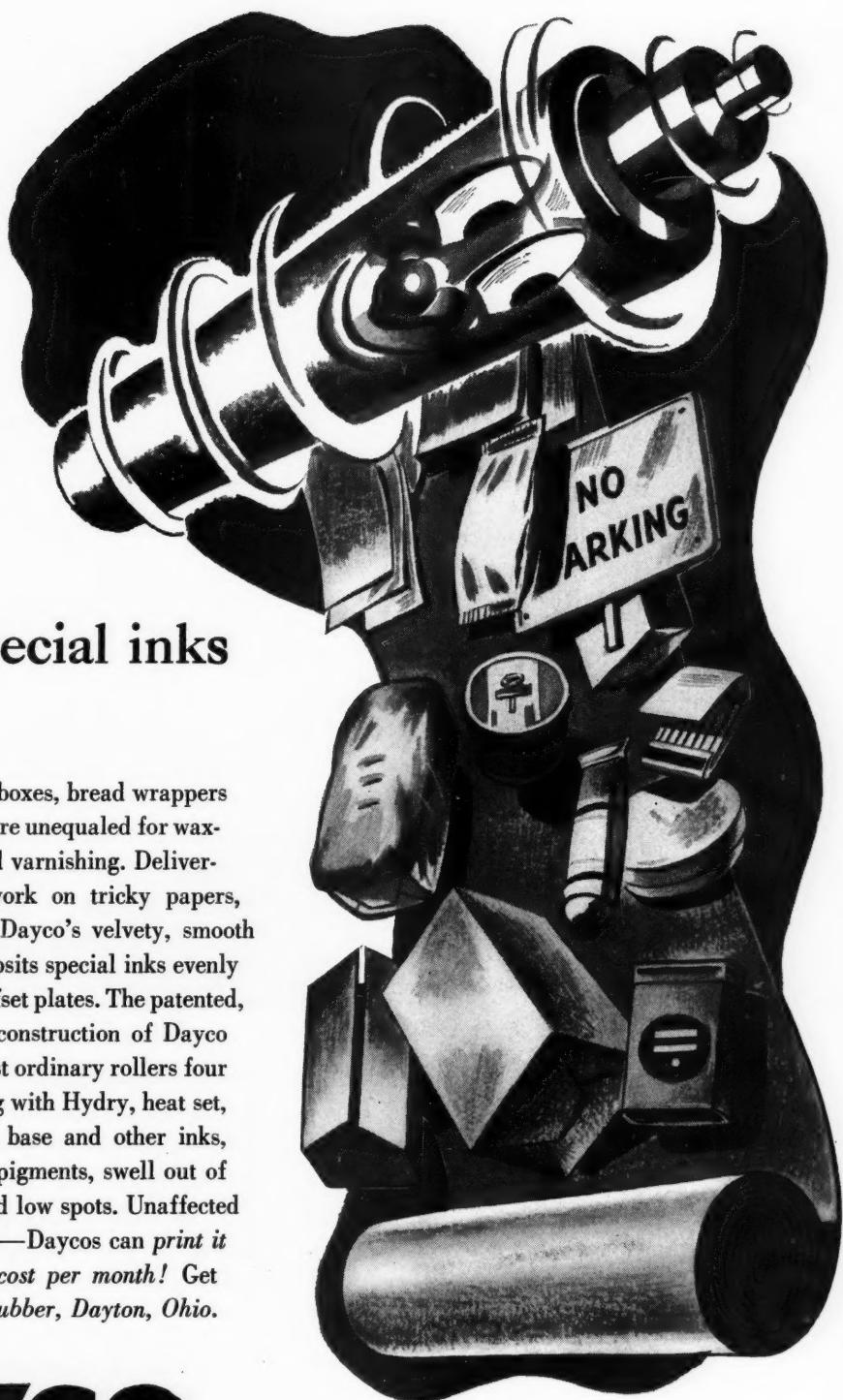
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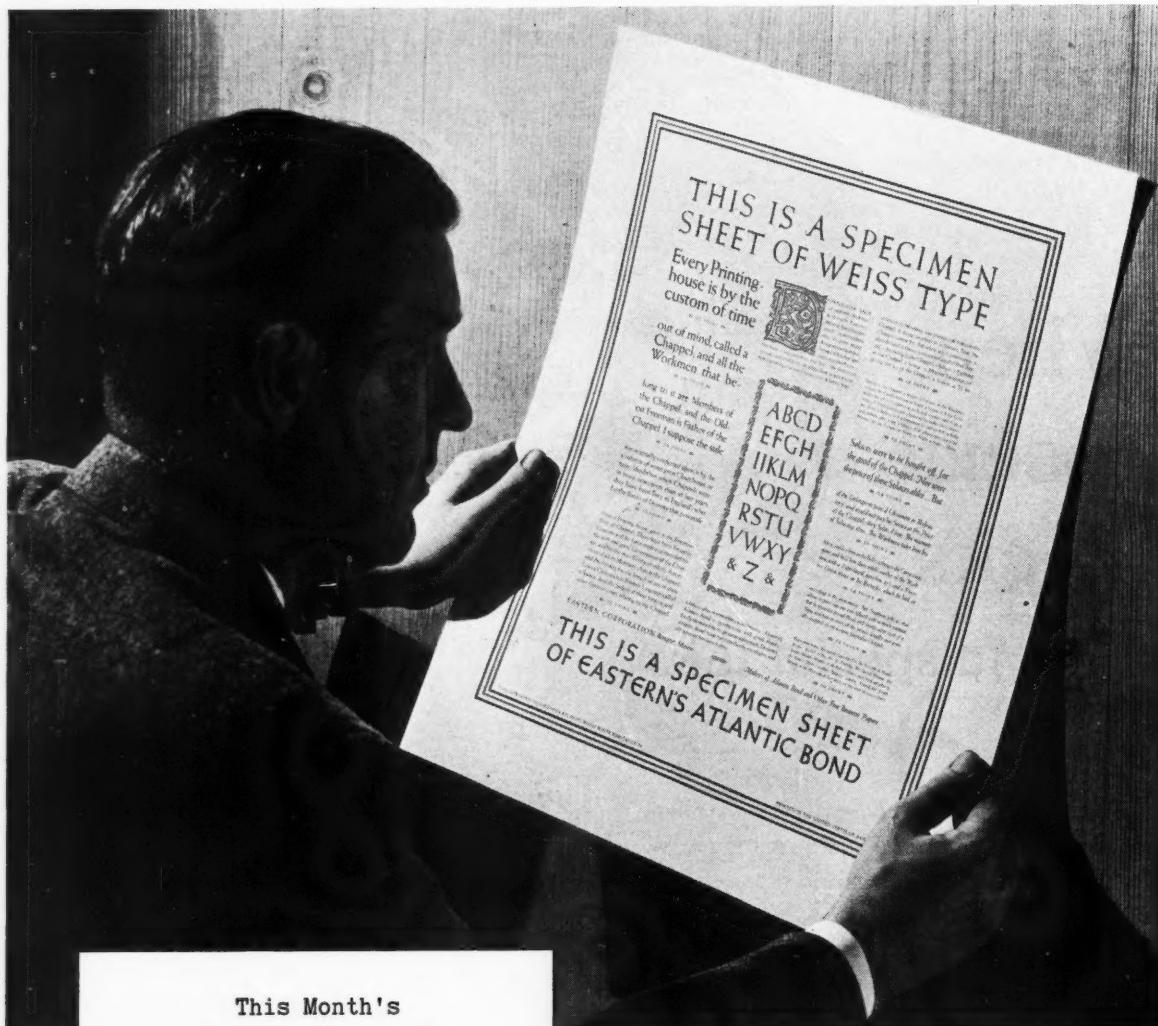
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This Month's  
Specimen Sheet of  
**EASTERN'S ATLANTIC BOND**  
Shows an  
Arrangement of  
Weiss Type

DURING the month of May, Eastern Corporation is distributing to printers and buyers of printing a specimen sheet of *Eastern's Atlantic Bond* which shows an arrangement of Weiss Type. This sheet was designed by Ward Ritchie, eminent typog-

rapher and printer of Los Angeles, California.

Cleaner and brighter than ever before, Eastern's Atlantic Bond is a genuinely watermarked easy-to-print paper of uniform thickness and strength. Crisp and crackling, it is a true pressroom performer with the specially-sized surfaces, the firm, even texture, and precision-cut edges that insure exceptional printing at a much lower cost.

If you, as one who specifies paper or printing, are interested in this specimen sheet of Eastern's Atlantic Bond and Weiss Type, a request on your business letterhead will receive prompt attention from one of our Paper Merchants or our Advertising Department.



**EASTERN CORPORATION**  
BANGOR, MAINE

*Makers of Atlantic Bond and other Fine Business Papers*

# Brush\*

"The nearest thing to handlettering that has ever been produced in type"

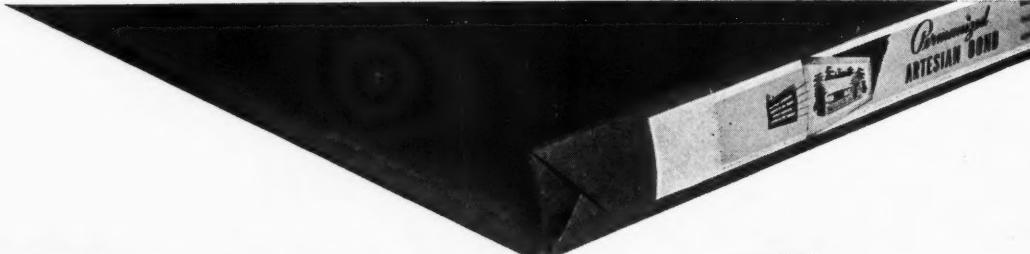
That's the way one designer described the newest ATF script. He was impressed by its rhythmic swing, its lack of obvious joints, its outstanding legibility... You'll also like these features, since they give Brush the sparkle that makes for smart, effective printing. You'll find that its sound design fits it for all manner of everyday jobs and permits its combination with countless other faces in everyday use... Brush is economical, too. In the first place, its low cost is but a fraction of what it will save on artwork and engraving. The many uses to which it will be put during its assuredly long life will compound the saving many times over... Ask your ATF salesman or dealer for showing of Brush's eleven useful sizes.

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\* U.S. DESIGN PATENT NO. 132,422

## American Type Founders

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BRANCHES AND AGENTS IN PRINCIPAL CITIES



# *Permanized Artesian Bond*

## **long-time fine paper favorite**

Old-timers—printers and their customers alike—have a friendly feeling for Permanized Artesian Bond. It's been seen in the best print shops—and used for the better business stationery—further back than most of them care to remember.

There's a reason for Permanized Artesian Bond's popularity. Printers like it because it press performs by any process without trouble. Their customers specify and re-specify it because it provides the perfect background for such important printed items as business stationery, certificates, policies, etc.

That's why old-timers—and young-timers, too—make it a practice to keep reliable, well-accepted Permanized Artesian Bond around their print shops today.

Brite-White and seven colors . . . light and full cockle finishes . . . Substances 13, 16, 20 and 24—for your better printed creations, Permanized Artesian Bond is the happy answer. Free samples available through 120 Permanized Paper Distributors throughout the country. Whiting-Plover Paper Company, Stevens Point, Wisconsin.

# *Permanized Artesian Bond*



Also: Permanized Artesian Laid—  
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Opaque and Permanized Artesian  
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# Simonds Cuts

RIGHT "ON THE LINE"  
...EVERY TIME



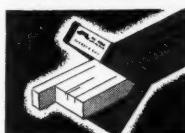
Yes, "when you use Simonds . . . you stay in the Highlands of *consistent cutting efficiency*." No face-drag or feather-edge in cutting. No peaks and valleys in output. Every cut with a Simonds Paper Knife is clean and sharp . . . and you get far more cuts between grindings.

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## One will get you **Five!**

Inside view shows how ONE\* Challenge Hi-Speed Quoin operates as a series of FIVE Ordinary Quoins . . .

\* $7\frac{1}{2}$ -inch size; others listed below



### Here are the "Odds" on Hi-Speed Quoins

HI-SPEED	ORDINARY
1-3-inch	equals = 2
1-4 $\frac{1}{2}$ -inch	equals = 3
1-6-inch	equals = 4
1-7 $\frac{1}{2}$ -inch	equals = 5
1-9-inch	equals = 6
1-10 $\frac{1}{2}$ -inch	equals = 7
1-12-inch	equals = 8

There's no quoin like a Hi-Speed Quoin! It gives you the equivalent of two to eight ordinary quoins all in one self-contained, self-locking unit . . . operated with direct expansion—a point at a time—by a single key.

In actual shop practice two Challenge Hi-Speed Quoins do the work of four to eight ordinary quoins, saving up to 80% and producing better, safer lock-ups—no slippage . . . no reglets . . . no work-ups. An easy-to-read point indicator makes it possible to unlock and relock the form at any time without disturbing the register.

Challenge Hi-Speed Quoins—for press or foundry forms—are immediately available in seven sizes from Challenge Dealers in All Principal Cities.

602

**THE CHALLENGE MACHINERY COMPANY**  
*"Over Fifty Years of Service in the Graphic Arts"*  
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# CHALLENGE HI-SPEED QUOINS

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**To help you cash in on the increasing demand for new and better letterheads!**

Here are six tools helpful to any printer who wants to build up his letterhead business. They will aid in designing letterheads especially suited to the requirements of a customer's business.

*This new Hammermill packet contains:*

- 1 **A portfolio** of outstanding specimen letterheads and envelopes printed on the new *Cockletone Bond*.
- 2 **"Your Next Letterhead,"** one of the most popular idea-books among printers ever published by Hammermill. Contains essentials of modern letterhead design, suggestions for placement of trade-marks, emblems, etc., 26 samples of good arrangement.
- 3 **Sample Book of Cockletone Bond,** the newest product of Hammermill's papermaking research and skills. Tub-sized, air-dried, it has the handsome appearance, heavy feel, crisp snap to add sparkle and distinction to your letterhead jobs. Book contains samples in weights for letterhead needs—business, executive, professional and personal. Also matching envelopes.



LOOK FOR THE HAMMERMILL WATERMARK

4 **Sample Book of Hammermill Bond.** Up-to-date, showing improved Hammermill Bond's 14 pleasing colors and the purer, brighter white. Look it over. You'll see why so many thousands of printers use it regularly today, buy it with confidence and economy . . . select it for letterheads, business forms, 4-page letters, enclosures . . . and say it's the best all-purpose, all-round Hammermill Bond in its long history.

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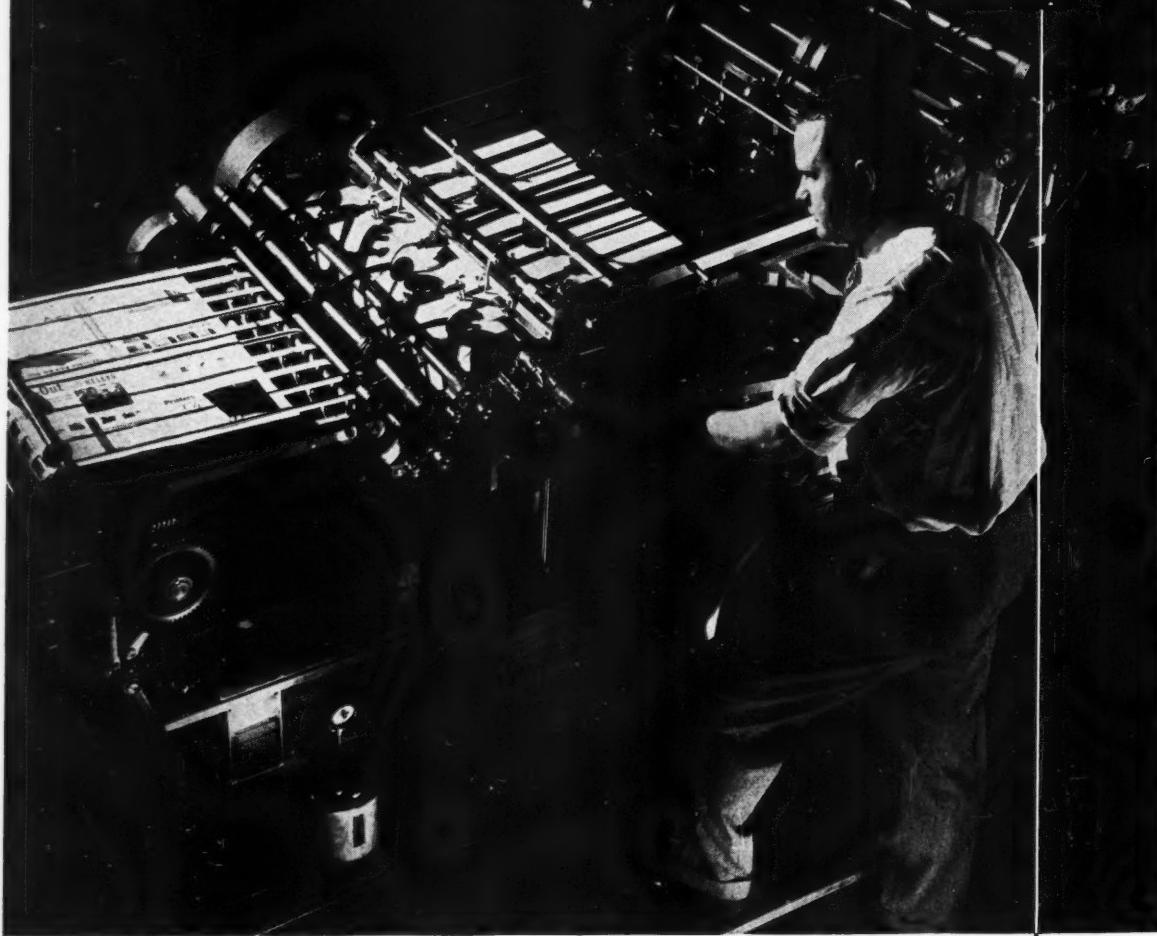
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# IT'S THE THINGS YOU *can't* see THAT CAN TEAR A CUTTING MACHINE APART

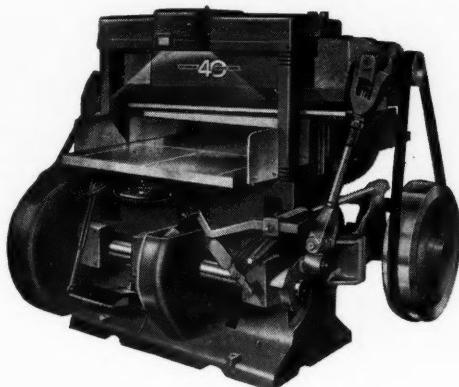
*that's why we continue to stress the importance of  
DOUBLE-END-PULL and CONTINUOUS DOUBLE-SHEAR knife action*

THE STRAIN on moving parts and bearings, as a paper cutter knife slices through a heavy pile of paper, is greater than most of us imagine. Unless this is properly taken into account in the design of the machine, undue wear will be the inevitable result. Strain, of course, is impossible to see. You might possibly be unable to notice wear, until it shows up in the form of excessive down time and high maintenance costs.

SEYBOLD DESIGN REDUCES STRAIN and, consequently, wear, by making it possible for the knife to glide through the pile, from the top to the *very last sheet*, at an angle calculated to require the minimum of

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- It's unexcelled with gloss inks and overprint varnish—preventing too rapid drying on the press.
- "33" aids trapping of process and label inks in multi-color printing.
- In rubber plate printing, it assures sharp impressions without squeeze.
- Repels moisture and stickiness . . . prolongs roller life.

Ask for a free copy of "TO THE PRESS-MAN" which lists all the features and advantages of "33" Ink Conditioners for letterpress and offset printing.

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## A TOUGH YEAR ON PAPER!

This year, we understand, there will be 53 per cent more trade, industrial, professional, agricultural, and educational shows and exhibitions than there were last year. The predicted attendance is to break all records.

Presumably, then, 1948 will be a tough year on paper, for it must be remembered that an invitation to "take one" can dispose of a vast volume of catalogs, booklets, brochures, broadsides, folders, novelties, and keepsakes . . . even to a single visitor!

Mead Papers of the Mead, Dill & Collins, and

Wheelwright lines are ideal for point-of-display media of every conceivable sort. If you are planning something extra-special as a hand-out in conjunction with your exhibit, therefore, you can do a lot worse than to keep in mind that there is a gradually increasing supply of "the best buy in paper today."

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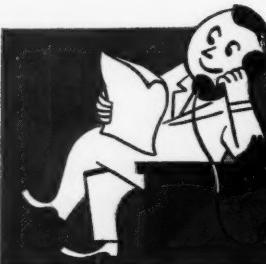


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# Keeping in Touch

International Printing Ink

IPI • DIVISION OF INTERCHEMICAL CORPORATION • 350 FIFTH AVE., N. Y. 1 • ADDRESS INQUIRIES DEPT. I 5

## IPI ESSAY CONTEST WINNERS ANNOUNCED

Judges Armstrong, Kieran, Orchard, Wilson, and Gage  
Select Prize Winners from More Than 15,000 Entries

### 19 States and Canada Share the 34 Awards

The 34 prize winners in the 12th Annual IPI Essay Contest have been announced by Fred J. Hartman, Educational Director of the National Graphic Arts Education Association which sponsors the contest in cooperation with International Printing Ink.

#### Baltimore School Wins Silver Cup

Pictures of the first 3 prize winners appear with this report. In the contest for the best-printed essay, the first award of a Silver Cup and \$20 in cash was won by the Mergenthaler Vocational High School of Printing, Baltimore, Maryland. Three additional prizes of \$20 each for best printed essays were awarded to the following schools: School of Graphic Arts, Montreal, Canada; Purcell High School, Cincinnati, Ohio; Portland High School, Portland, Maine. Complete list of winners may be obtained from our New York office.

This year, more than 15,000 students were enrolled in the contest for the 33 cash prizes and the combination award of cash and a Silver Cup.

Contestants wrote on the subject, "Printing and a Free Economy."

Selection of the winners was made by 5 judges headed for the 12th consecutive time by Harry L. Gage, Graphic Arts Consultant to the Mergenthaler Linotype Co. Other distinguished jurors were: David W. Armstrong, Executive Director of the Boys' Clubs of America; John Kieran, Editor of the Information Please Almanac; John E. Orchard, Dean of the School of Business, Columbia University; Charles E. Wilson, President of the General Electric Company.



Helen Spencer, Fayetteville High School, Fayetteville, New York, first prize, \$500.



Janice Gockel, Evanston Township High School, Evanston, Ill., second prize, \$175.



Gennaro Paolillo, Brooklyn High School of Automotive Trades Annex, 3rd prize, \$50.

### "EVERYDAY IS SMARTEST INK SERVICE PLAN," SAYS PRINTER WITH 16 AUTOMATIC PRESSES

They say a satisfied customer is a product's best advertisement.

And how can you tell when you have a really satisfied customer. One way is to ask. For instance, we asked Donald C. Hagar of Rapid Service Press what he thinks about our Everyday line of packaged printing inks. Here's what Donald wrote in reply:

"We operate 16 automatic presses ranging from Miehle Verticals through Miller Simplexes, Majors, and two-color presses to large cylinder presses. Everyday inks work equally well on all types of presses.

"We find we can match practically any color needed from Everyday inks. We even use Everyday process inks on most of our four-color work.

"We have eliminated the old time 'dopes', as the inks have been tested for drying, following the fountain, etc.

"The cans are easy to open and easy to seal to save for another job.

"We think Everyday is the smartest ink service plan in the industry."

#### Venezuela Success Story

Here's another interesting letter, this one all the way from Caracas, Venezuela, where A. Polo of Cenco, printers supply house, adds stature to the "International" in International Printing Ink. Describing the results of a "trial order" sale to a new Everyday prospect, Mr. Polo writes:

"A few weeks after the Everyday shipment was received by him (the new customer), we received a phone call from our good friend and client asking for a repetition of the order in double quantity. We asked him why, and he told us, 'Because with these inks I have obtained quality with an economy of 50% over any other competitive mark.'

#### Just Off the Press! New Everyday Color Book

Write on your letterhead for a copy of the new IPI Everyday Ink Color Book. Then select a black and a color you can use, and place a trial order. We'll rest our case on your satisfaction with the results you get with these inks.

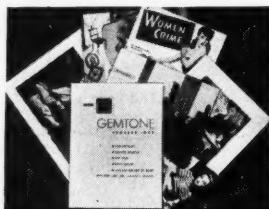
### NEW FOLDER OF GEMTONE PROCESS INK SPECIMENS NOW AVAILABLE

Our last Gemtone folder received such enthusiastic response from the trade that we have prepared a new one. The new folder contains a completely new set of specimens, all examples of fine four-color process reproduction. We have a number of these folders available but the supply is not unlimited so we suggest you write soon. Our stock of the last Gemtone folders went fast.

#### Gemtone Inks Dry on Top of Sheet Without Heat

Outstanding characteristics of Gemtone process inks are that they dry on top of the sheet . . . without heat . . . fast! As a result, colors sparkle, halftone dots remain sharp, and highlights bright. They set so fast they literally save hours between press runs.

The brilliance and strength of the Gemtone colors create



Send for one of these folders containing specimens printed with IPI Gemtone inks. See masthead address line at top of this page for address to which to send inquiries.

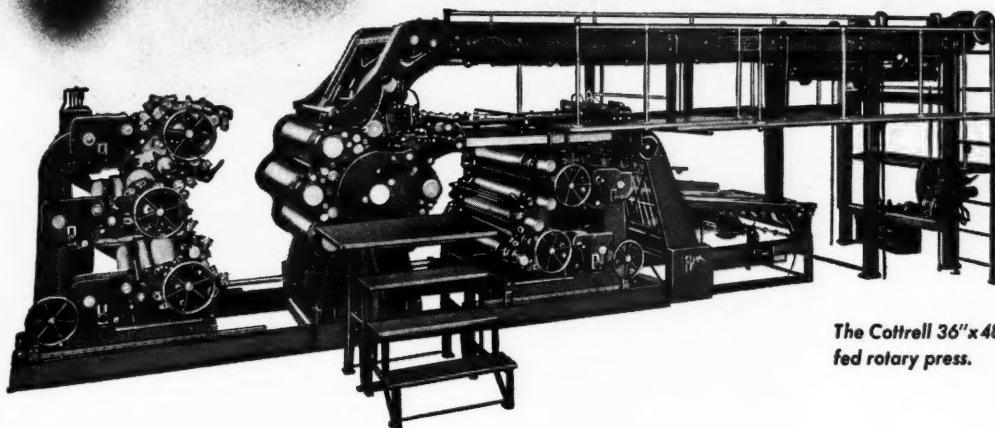
a glossy effect that heightens the "snap" of the job.

Gemtone inks trap beautifully, end worries about crystallization, and give good mileage because no ink is lost in penetration.

They have been used on single-color presses, two-color presses, and four-color presses. They have been employed on the four-color pages of many magazines in the quality group, and have also been used with great success on catalogues, direct mail, displays, and labels.

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The Cottrell 36"x48" 5-color sheet fed rotary press.

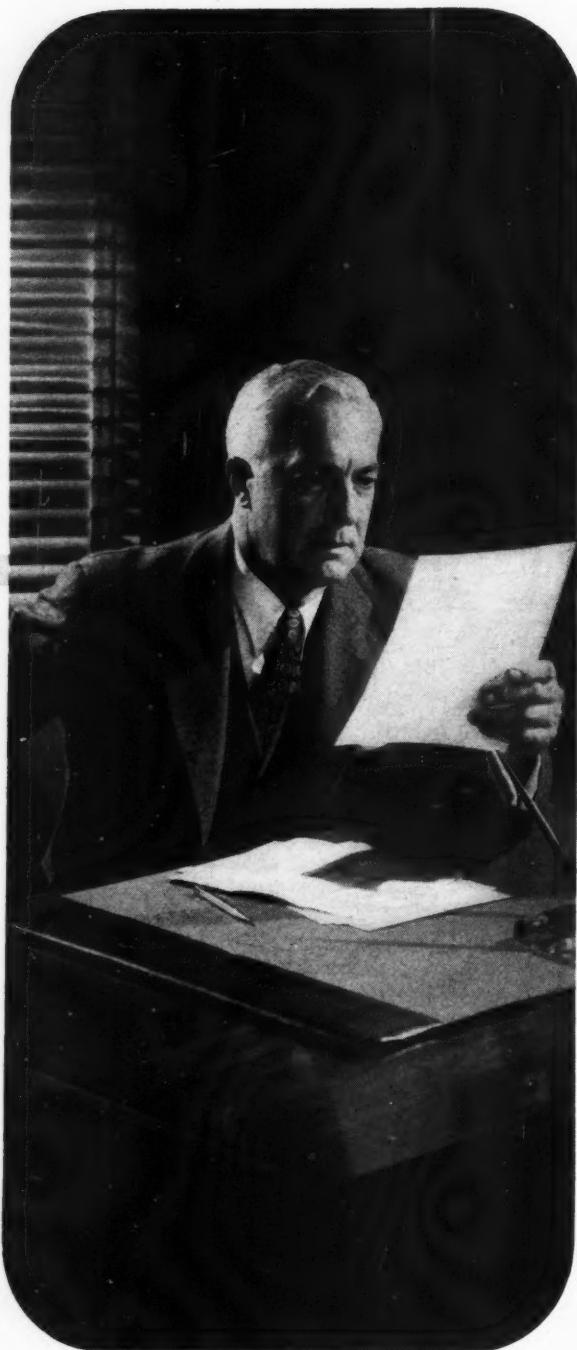
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less from the operator point-of-view. Most important, there's nothing to get out of order. Simplified construction assures years of dependable operation.

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the printer is the friend of  
every man who is the friend  
of order, the real friend of  
every man who can read.

— Dickens

MAY  
1948

# The Inland Printer

J. L. Frazier,  
Editor

LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

## Precision Magnesium Plates, Made by New Technique, Eliminate Electrotypes in Test

By GLENN C. COMPTON

• A PRINTER and an engraver in Houston, Texas, are experimenting on a production basis with the printing of telephone directories from etched and curved precision magnesium plates on a rotary press, instead of using electrotypes. They are also using magnesium plates for flatbed printing of smaller directories, instead of printing direct from type and cuts.

The process, as worked out for rotary printing by the Gulf Publishing Company and the Parke Engraving Company, Houston, combines a new technique of transferring, etching, and electrotype finishing to obtain a precision printing plate. Briefly, the platemaking procedure is as follows:

### Magnesium Etches Rapidly

The page form, which is about 8½ by 10½ inches to print on a page 9 by 11 trim size, is locked in a chase and placed on the bed of a Vandercook proof press which has a standard offset rubber blanket wrapped around the cylinder. An impression of the page is taken on the blanket. Then the form is removed and a flat sheet of 11-point Zomag, a special magnesium alloy for photoengraving, 12 by 13½ inches in size, is put in its place. The impression on the blanket, which has been made with a special etching ink, is transferred to the magnesium plate.

The plate goes to the engraver, in the same building, where the wet ink is powdered and burned in to form an acid resist, as in preparation of a Ben Day plate. The plate is next

**No camera work, no film negative or film positive is required in this new platemaking technique. It is another important advance in the magnesium printing plate field.**

etched in a weak nitric acid bath. Magnesium etches rapidly, and a single page or four pages on a flat is etched in less than an hour to a depth of .030 to .035 inches.

The plate is curved at a temperature of 400° Fahrenheit to the diameter of the press cylinder. When the curved plate is returned to the printer, the bearer strips around the four sides are trimmed off and the plate beveled so that it can be locked on the press cylinder with four clamps on either side of the plate. Since the 11-point metal is only .153 inches thick, it is backed up or underlaid with a sheet of paper to bring it to the necessary printing height on the Hoe rotary press used. Later the company expects to obtain metal of the correct thickness.

### No Signs of Wear

In January the company printed a thirty-two page signature from the curved magnesium alloy plates. After 300,000 impressions there were no signs of wear, smash, batter, or spread. The reproduction is better than from an electro, because it is only one step removed from the orig-

inal, instead of two. Doran L. Miller, superintendent of the Gulf plant, said that when the plates are properly curved and attached to the cylinder of the press, they give many more thousands of impressions than either an electrotype or stereotype.

There is a saving of time in the process, too. It takes about an hour to etch and curve one of the magnesium alloy plates, compared to three hours for an electro of the same size.

### Dimensions Remain Constant

Smashes are eliminated because the magnesium stands up better than electros, it is claimed. Plate dimensions remain constant because magnesium doesn't spread under pressure.

The light weight of the plates (the 8½ by 10½ magnesium plate weighs only 12½ ounces, one-fifth that of a copper plate of the same size) contributes to the ease of handling in the engraving plant as well as in the pressroom.

The greatest of all advantages of the process is the precision nature of the plate, which reduces makeready to a minimum. Into the standing pages of the directory are constantly being inserted new slugs as names, addresses, and telephone numbers change, and new subscribers are added. New advertising plates, some of them with halftone or Ben Day areas, are also inserted between editions, which are published twice a year. To get a good electro from such an uneven form is a very difficult procedure—almost impossible.



**LEFT:** Inked image of telephone directory page on special magnesium alloy, ready for powdering, burning in, and etching. Original type-and-cut form was proved with special ink on the rubber blanket of a proof press, this impression then being transferred to the magnesium flat

**BELOW:** Special magnesium alloy (Zomag) plate after being etched in photoengraving department. It is now ready for trimming, curving, and beveling. Magnesium etches rapidly, a single page being etched in less than an hour as compared with three hours for an electrotype



**LEFT:** Reproduction of an actual photograph of an etched and curved magnesium alloy plate of a telephone directory page after it had been used to run 300,000 impressions on a rotary press. There are no signs of wear, smash, batter, or spread. Results are better than those obtained from an electrotype because the magnesium plate is only one step removed from the original as compared with two steps in electrotyping. Zomag plates weigh one-fifth as much as copper

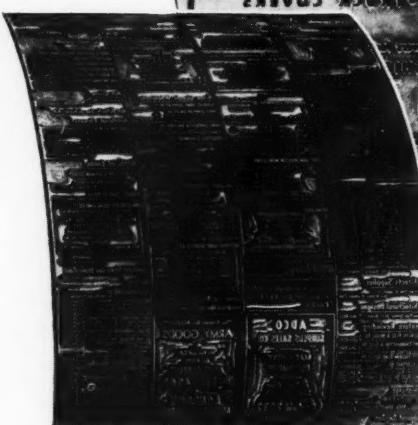
Proofing on the rubber blanket removes surface inequalities in the form. When the impression has been transferred to the magnesium flat, the engraver is presented with a precision surface for etching. The resultant plate varies less than one thousandth of an inch, compared with three to nine thousandths in electros made from the same form. It is a precision plate requiring no shaving nor other makeready and is ready to run practically as soon as it is clamped to the press cylinder.

#### Saves Makeready Time

Time is saved in preparing the page forms, since no bearer metal has to be inserted, nor do they have to be locked so securely as for electrotype molding.

Both the engraver and the printer are enthusiastic about the process. The engraving company has installed a new precision proof press and will put in an Ostrand Seymour plate-curving machine.

With this new equipment, the Gulf operation will stop at the form lock-up, and the chase will be sent to the engraver, who will proof, etch, curve, trim, and bevel the plate, ready for clamping on the press. The printer has on order a new 96-page, single color Cottrell press on which the magnesium plates will be used.



For the flatbed printing test on smaller directories, Gulf started with type-and-cut page forms which had previously been printed from direct. Magnesium plates were made from them by the same process that is used for the curved plates.

#### Experimenting with Inks

After the trimming and beveling, thirty-two flat plates,  $5\frac{1}{4}$  by  $8\frac{1}{2}$  inches, were clamped to a patent base. The form was locked on the press and the job started running on a 38 by 50 sheet in forty-five minutes, with absolutely no makeready. Mr. Miller, the Gulf superintendent,

said that at no previous time had they been able to run thirty-two pages of a directory from type and cuts because of work-ups and other small assorted troubles.

Success of the process depends upon the proofing operation, and even better results can be expected with the new precision proof press. The engraver is continually experimenting with inks to develop a better etching ink which, when powdered and burned in, will provide the best possible acid resist for etching.

"We feel sure the magnesium plate is the coming thing," says Mr. Miller, "and believe that many new uses

will be worked out for this process, such as duplicating of original process plates and other multicolor plates. There is no chance of loss of register and very little loss of detail from the original."

The company has conducted several experiments in color printing and has obtained some beautiful reproductions in two and three colors. The register is perfect and the reproductions print as well as, if not better than, the originals. The originals from which the experimental magnesium plates were made had previously run 40,000 impressions, which leads Mr. Miller to believe that reproductions from new originals would be nearly perfect. Ink lays better from magnesium than from other metals, he says, there is

with magnesium, is a magnesium alloy developed especially for photoengraving by the Dow Chemical Company in co-operation with the Rolled Metal Plate Company. Other magnesium alloys manufactured by Dow for other purposes are not suitable for engraving, as has been learned by photoengravers who tried them, thinking that any magnesium plate would do. For the time being Zomag is the only such metal on the market, but there doubtless will be others as the demand increases.

\* \*

### Watch Credit and Collections

• A NUMBER of printing trade associations, observing the shifting business situation, are urging their

Association, which advises its members to investigate every new or re-opened account and to check every old account that is beginning to show signs of slowing up, prints a "then" and "now" chart which shows how economic conditions have changed in the past year or so:

#### A YEAR AGO

1. Customers paid their bills.
2. Full employment at high overtime pay.
3. Controlled prices.
4. Scarcity of hard goods.
5. High percentage of cash sales.
6. Low consumer debt.
7. Controlled buying.
8. Heavy demand for goods and services.

#### TODAY

1. Collections 10 to 14 per cent lower.
2. Full employment, but less take-home pay.
3. Uncontrolled higher prices.
4. An increasing supply of hard goods.
5. Rapid growth of charge and installment sales.
6. Growing consumer debt.
7. Uncontrolled overbuying.
8. Leveling off of the demand for goods and services.

The New York Employing Printers Association recently suggested several precautions which will help printers reduce credit hazards:

1. Check every new account with the association's credit department (a reliable concern will never refuse to give references).
2. Print terms on billheads.
3. Imprint, also, a statement that no claims or allowances will be allowed unless payments are made within a certain period of time, which the printer will specify. Also imprint on back of proposal form and billhead your trade customs, and refer to them in the proposal to make them binding.
4. Get a signed order.
5. Get a receipt for delivery.
6. In case of special instructions, get them in writing, signed by a responsible person.
7. Keep a record of the bank of the customer, also the signer of every check received.

The NYEPA credit and collection department last year handled nearly 3,000 credit inquiries for its members. The department not only keeps records of bad debts and other credit data about specific companies, but it also carefully checks trends in major industries, especially those which are comparatively new or have experienced unusual expansion.

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Reproduction (about half size) of a telephone directory page printed from the magnesium alloy plate produced by the technique described in this article. Very successful experiments have also been conducted in printing several colors. Register is perfect; magnesium does not spread under pressure

no distortion in the lay of color, and less ink is required.

The Zomag plate material used by Gulf, as well as by newspapers and other organizations experimenting

members to pay closer attention to credits and collections than was perhaps necessary during the lush war and postwar years. The *Typothetan* of the Washington Graphic Arts

# "Stitch in Time Saves Nine" Applies to Printing Machinery

By MAC HAMILTON

• WHAT sort of shape is your moving machinery and equipment in?

The other day I visited a printer whose equipment was in top-notch shape. Although quite old from the standpoint of years of service, much of the machinery actually had a new appearance, as though it had been used only a few weeks.

I remarked to the man that he must have a large and well-trained maintenance crew, and he laughed. Then he took me to the back office and nodded toward a box of ordinary 4 by 6 file cards. "That's my maintenance crew," he said.

He went on to explain that the way to keep machinery in first-rate condition is to keep it in good repair at all times. Nothing, he pointed out, is so detrimental to machinery as to allow a few little things here and there go unrepaired.

"Where machinery maintenance is concerned," he said, "I go by the old adage that a 'stitch in time saves nine.' In other words, you should take care of the little repair jobs right away—or they will soon become big jobs."

What was this printer's secret of keeping his equipment in good repair? "Careful and constant preventive maintenance," was his answer. He divided preventive maintenance into three basic steps: inspection, repair work, and supervision. He suggested the following pointers for others who want to set up a preventive maintenance program:

First of all, number each machine or piece of moving equipment in the building. Then, after obtaining a supply of 4- by 6-inch filing cards, place the number of each machine on a separate filing card.

Now go through the building and make a careful analysis of each machine. Determine what parts of each machine should have a thorough periodic inspection. List these inspection points (for each machine) on the machine's individual card.

When listing items for inspection, be sure to include such things as points of wear, places requiring lubrication, moving parts, and so on. It is such things as these that usually require the most attention or they will be the most frequent sources of trouble.

When setting down points of inspection make sure also to consult manufacturers' manuals, *et cetera*, as additional sources of information.

In addition to placing machine number and inspection points on the file cards, also include space on each card for recording the date of each inspection. Moreover, at the top of each card, indicate how often each machine should be subject to inspection. Doing this will enable you to tell at a glance whether or not machines in your organization are being inspected often enough, when any given machine was last inspected, and so on.

Charge a specific person or persons within your business with the job of making machine inspections. Moreover, make sure that anyone who is to inspect clearly and thoroughly understands what he is to do. It is useless to have a man "look at" a machine if he has little idea of what he is looking for. If necessary, give some sort of instruction in machine inspection.

Instruct your inspector to report immediately to you any machine which requires repair work. Impress upon him the need for reporting even the smallest and insignificant jobs as soon as the defective equipment comes to his notice.

Have the inspector record on the backs of the individual machine record cards what repair work he has recommended, and what corrective maintenance has been done. In this way, you will have a record of the performance of each individual machine in the plant.

Once repair work is recommended to you, make sure that it is quickly handled. To repeat, a stitch in time saves nine, and a small repair job done today may save you a big repair bill tomorrow.

Use the machine cards as a basis for learning how well each piece of equipment is performing. Take them out of the container and make a study of them periodically. Are there pieces of equipment which have required a great deal of repair work? Are some machines costing you too much in repair bills?

If so, analyze the situation and try and find out why some are costing too much money to operate. Perhaps the cause is *human*—certain machines are being operated incorrectly, are being subjected to rough handling, or are being used for the

## Here's How One Printer Curves Lines of Type For Pulling Reproduction Proofs . . .

From John Long, a Philadelphia printer, comes a practical method of curving lines of foundry type or Monotype for pulling reproduction proofs.

JOHN LONG, PRINTER, 1223 WASHINGTON AVENUE ★ PHILADELPHIA 47, PA.

the size of the box depending on how much curve is wanted. It is then a simple matter to place furniture or quads around the line to spring it to the desired curve, which will always assume nice, even proportions due to the spring in the steel.

His procedure is to bind, with Scotch tape, the lines of type between two pieces of tempered spring steel. The steel should be not thicker than a two-point lead, and preferably thinner. If unobtainable otherwise, it may be made by grinding down hard steel cutting or perforating rule to below type height.

The line of type is set with a three em quad on each end with the steel cut about two picas shorter, then bound firmly around each end with Scotch tape. This will make a line which can be lifted and boxed in with furniture,

This method is substantial enough for reproduction proofs. If more rigidity is wanted, melted lead or plaster of paris can be poured in the box around the line.

While steel as thick as a two-point lead can be used, steel about one point in thickness makes for greater ease of operation, particularly when handling short lines.

wrong purpose. Or perhaps the cause is mechanical—a certain machine (having a high breakdown record) is old and worn out, and should be replaced.

Whatever the cause of an "expensive operating" machine, discover and remedy it. That's one way to keep operating costs low.

See that individual machine cards are *always* kept in the proper container in your office. Avoid letting them wander away, because once outside the box they seldom return.

Make sure that you supervise your preventive maintenance program faithfully and adequately. It is all well and good to put such a program into practice, but unless you keep an eye on it, it will soon degenerate.

Check the cards periodically to see that inspections are actually being carried on and dates entered. Moreover, observe your inspector at work from time to time to ascertain if he is performing his job as he should.

For best results, make an occasional inspection yourself. You can't be too careful about making certain that your inspection program is constantly being carried on.

Finally, keep the inspection program rolling smoothly at all times. Don't be hot for it today—and forget all about it next month. To be truly effective, the preventive maintenance program must be continuous.

## Should Printers Make Customers Pay for Hidden Labor Costs?

By KEN NEIBERG

• IN SELLING printing, a very important item to be considered is extra work due to hidden labor costs, or customer's charges that cannot be estimated because they appear after proof is shown. The following story illustrates the point.

Recently a housewife engaged a plumber to install a new kitchen sink. When the installation was almost completed she, exercising the feminine prerogative, decided it would look better in another location. The hapless plumber protested against any change at this late juncture, pointing out the additional labor and material costs involved. But to no avail; it simply had to be changed, cost what it may. The alteration was effected, the woman was happy, and the plumber's extra charges paid without complaint.

And there you have in that little analogy a glimpse of the thorn that ever plagues the side of the printer. However, as the old Latin proverb goes, "Every illustration limps a

little," so also does this one. In this respect: in the case of the printer, unlike the plumber, he usually does not get paid for the alterations.

In the printing business these items of unanticipated labor arising from what are known in the trade as "author's alterations" are the equivalent of the lady and the plumber. The deviations from original copy and form which provided the basis of the printer's estimate result in labor and material costs that he has not provided for. And, surprisingly enough, the customer doesn't expect to have to defray these costs. It is widely believed that they are covered by the quotation. The inequity is usually even more so, for in closing the job the salesman is generally meeting a competitive figure or a customer's budget which, as in the case of the plumber's estimate, does not provide for a relocation of the kitchen sink.

Let us consider what happens upon the closing of a printing contract. Copy is received along with cuts to be used. Frequently the use of these plates entails hours of cropping, re-blocking, cutting, and mortising to make them fit. Subsequently when the customer gets a proof and sees his ideas in black and white, in tangible form, more ideas to improve the layout occur to him.

This results in changes in the proof that mean additional time and unestimated costs. The linotype operator changes over the machine and sets the corrections, the make-up man finds the pages, unties them, makes the corrections, ties the pages again, pulls new proofs, checks corrections, and once more stores the type. Considerable time has passed and a considerable sum of money has been dissipated from the printer's cash capital.

To view another prick of the thorn: Suppose the customer supplies the stock and when it arrives it's not the stipulated size and has to be cut. This means anywhere from fifteen minutes to an hour or more. To carry the case further, the job is put on the press and the customer requests a press proof to see if the color is right (or for some other reason). The press is held up some more.

## Luminous Sign is Important Safety Factor



Under Artificial Illumination  
(or During Daylight Hours)

Most exit, fire escape, fire hose and other equipment, and first aid station markers can be seen only with daylight or artificial illumination. When that illumination is not available, as in the case of a power failure



When Electric Power Fails  
Signs are Still Visible

at night, these markers are useless—which creates a very serious safety hazard.

Now available, however, is a phosphorescent or "luminous" sign which glows in total darkness and is visible when ordinary signs cannot be seen.

As is evident in the picture at the left, above, the luminous signs look like ordinary signs when illuminated. Their safety factor is fully appreciated, however, in the picture at the right, above. This is a hotel installation, but the safety sign is adaptable to all institutional and industrial needs for safety markers.

At today's labor rates the salesman can ill afford to cover this delay in his estimate.

When cost figures are compiled at the conclusion of such jobs they show actual losses to the printing firm. If the salesman were able to include in his estimate an amount necessary to cover such deviations from orderly production he would find equitable compensation for his labors rather than a loss of many dollars in uncollected legitimate charges.

This situation can be avoided by educating the customer to additional charges for work not specified in the estimate. For example: On one particular job we handled the customer wanted type set for repros. The estimated price was \$39.00. By the time the customer was through making changes the cost came to \$88.00. Here the legitimate charges were paid because we enlightened the client as to the cost increases over the estimate.

## **Why Shouldn't Printer Charge?**

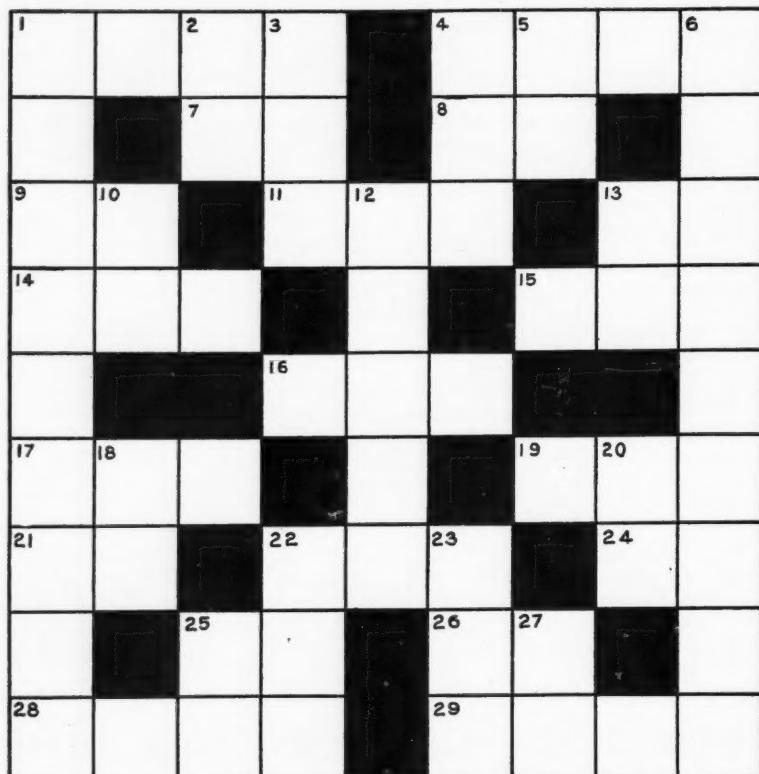
If the necessary cropping, mortising, re-blocking and cutting of plates were done by the engraver or electrotyper they would submit a bill for these legitimate charges. Why then when a printer does all these things himself should he not send out a similar bill? Again, a paper house charges for any extra cutting of stock it sells. Once again, why not the printer when he does it?

As a rule, customers don't realize the time consumed by this extra work. It takes them just a moment to make a pencil correction that may mean hours of work for the composing department. In our organization we have found that by explaining to the customer about the additional time and cost involved, he is willing to pay for same; or, at least, the next time he makes sure that the copy sent us is in good shape. We have found that customers watch unessential extras, cut down changes and make only those which are necessary.

Most printers are reluctant to charge for extras because they feel that the customer doesn't understand and will complain. We have new customers who tell us that they have never paid other printers extra charges because the matter was never brought to their attention. They are willing to pay us because we have justified our position to them and they understood. Putting justifiable charges on the bill is always worth trying. You may be surprised how readily the customer will understand your position and pay these legitimate charges.

**HAVE FUN TESTING YOUR KNOWLEDGE  
OF PRINTING TERMS WITH THIS NEW**

## *Printer's Crossword Puzzle*



#### HORIZONTAL

1. Projection or ear on the end of a composing rule (plural).
  4. Unit of quantity in paper.
  7. Abbreviation of a word used in the envelope trade in England.
  8. Preposition.
  9. Abbreviation used by proofreaders to indicate an undesirable character.
  11. A conjunction, or an adverb.
  13. Land of the Stars and Stripes.
  14. The initials of a well-known typographic group.
  15. Quick to learn.
  16. The initials of your favorite trade journal.
  17. Present indicative plural of be.
  19. Behold.
  21. A mass of disarranged type.
  22. A wartime organization.
  24. Abbreviation of a southern state.
  25. Over and in contact with.
  26. An adverb.
  28. An instrument used by bookbinders (also farmers).

#### **VERTICAL**

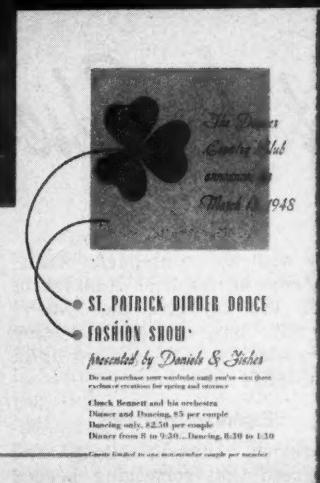
1. A publication which states opinions, reports events, and causes arguments at the breakfast table.
  2. Long before our time.
  3. A versatile bean.
  4. Exclamation expressing disgust.
  5. Half an em.
  6. Plural form of printed matter at the top of the first editorial page, sometimes called a "flag."
  12. What Editor J. L. Frazier does during business hours.
  13. A large news-gathering agency.
  18. Abbreviation of the smallest state in the union.
  20. For the sake of example.
  22. Unit, single.
  23. Nickname for Biblical character who got a free trim.
  25. Proofreader's mark that signifies approval.
  27. A neighboring continent.

*The Solution is on Page 76*

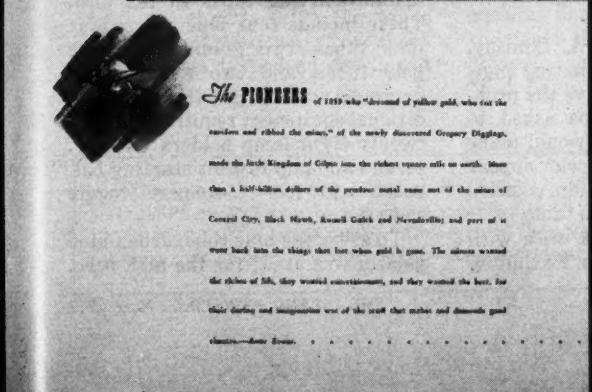
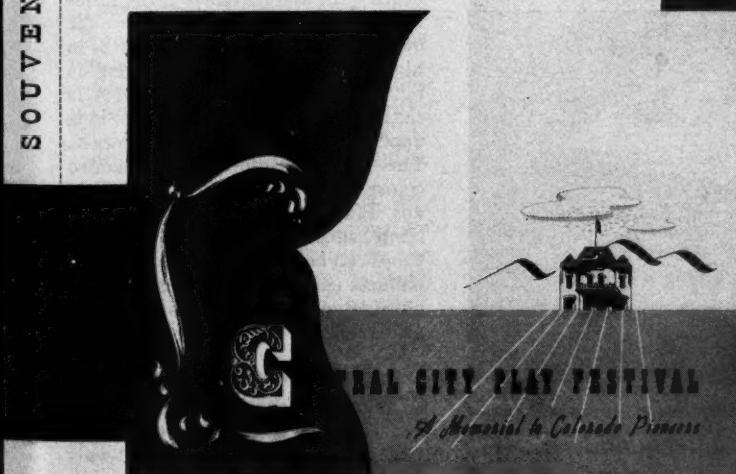
# Alfred Hoflund

## strives for the unusual

In his capacity of designer with the Denver printing firm of Bradford-Robinson, Alfred Hoflund is responsible for the printed pieces in this exhibit. Evidently not a conservatist in his work, Mr. Hoflund strives for unusual layout and typographical effects—and is indeed successful in his efforts. As may be seen in the promotional piece immediately below, he has a variety of tools with which to work, and he puts these types to good use.



SOUVENIR BOOKLET



# Better Light for Viewing Colors in

• IN CO-OPERATION with the General Electric Company, the Copifyer Lithograph Corporation, of Cleveland, Ohio, has developed, tested, and perfected an artificially illuminated booth for viewing colors in the pressroom at night. With this simple but ingenious device, color impressions such as yellow (almost invisible under ordinary light) be-

yellow with an unintended "wash" on one edge of the sheet. Next morning, in the daylight, the "wash" stood out; but, on the inspection table, under white fluorescent light, it just didn't show up.

## Engineer Called In

Pressmen, superintendent, and all, agreed that something needed

all other light, a blue tube was used to illuminate the yellow proof. The yellow impression did appear darker, but the results left much to be desired because the blue tube gave out a broad waveband of light. Filters were suggested, and, after ink colors and gelatin filter colors were analyzed on the spectrophotometer, the proper filters were selected for each of the colored tubes.

With these gelatin sheets wrapped around the fluorescent tubes, ideal results were obtained. (See the photos on the next page for a striking demonstration.) A blue gelatin filter over a blue tube made the yellow proof appear almost as black-and-white. A green filter over the green tube turned the red proof a deep brownish-black. And a red filter over the pink tube changed the blue proof to a quite dark tone. It was also found that the colored lights, with their filters, worked well with tints such as pink, buff, and tan.

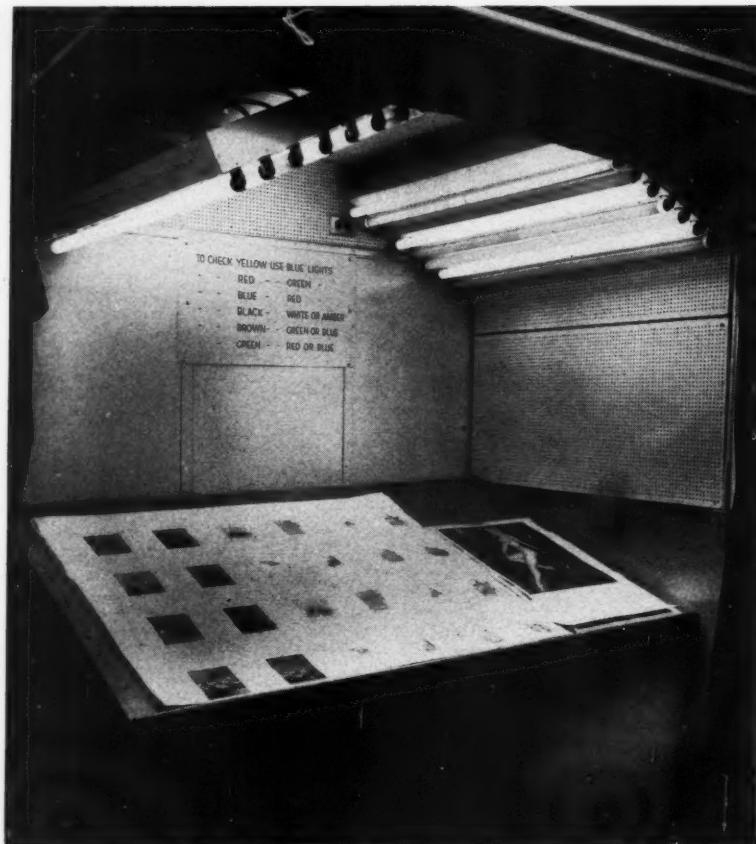
## Applicable to Any Process

In the photograph on this page appears the press sheet inspection booth built and installed at the Copifyer plant. It has been in use for over a year, and results have been highly satisfactory. The device is not patented, and no license fee is charged for the use of the idea. It is applicable to any printing process. The fluorescent tubes are standard colors and can be purchased from any lamp supply house. Standard lamp reflectors suitable for 40-watt tubes can be used, or the sockets and ballasts can be mounted on plywood painted with flat white to give good reflection.

## Fourteen Tubes in Unit

As can be seen in the photograph (also refer to the chart on the facing page) there are fourteen 40-watt instant-starting tubes in the unit. These include four blue tubes, four pink tubes, two green tubes, two gold tubes, and two white tubes, arranged according to the chart. Additional equipment required includes twenty-eight lamp holders (white), seven two-lamp instant-starting ballasts, and five 15-ampere toggle switches.

To cover the blue tube, urban blue gelatin was used; for the pink tube,



Color-viewing booth for inspection of press sheets when good natural light is not available. Colored fluorescent tubes, covered with gelatin filters, interpret yellow, red, and blue tones in easy-to-see shades of gray. In lower corner of facing page is chart showing arrangement of fluorescent tubes. Black curtains, hung from ceiling, exclude outside light. Results have been highly satisfactory.

come practically black-and-white proofs—enabling the pressman to see if the color is even on both edges of the sheet, if there is any "wash," if the halftone dots are all present in the light areas, and if the solids are printing full.

It all began over a year ago, at the Copifyer plant, when the night shift ran a whole skid of paper in

to be done. So Mr. E. A. Lindsay, a General Electric illuminating engineer, was called in to solve the problem. Specifically, he was asked to provide lighting which would make halftone press proofs in color appear in gray tones just as the film positive did on the film inspection table.

The first experiments were with colored fluorescent tubes. Excluding

# in the Pressroom at Night

light red gelatin was employed; medium green gelatin for the green tube; and amber for the gold tube. The gelatin sheets in strips 5 by 48 inches (a 40-watt tube is 48 inches long) were fastened to the tubes with clear "scotch" tape, the seam being made on the reflector side of the tube. Gelatin filters are fragile and become brittle with age and from heat, so it is advisable to keep replacement sheets on hand. It was found that the gelatin filters did not fade perceptibly, and no lamp replacements were necessary during the first year of operation of the booth. The colors of the fluorescent tubes are constant for the normal life of the lamp. No filter is needed for the 4500-degree white tubes since they are used as normal illumination in the viewing booth when it is desired that the colors appear natural.

## Diagram Shows Arrangement

On this page appears a diagram of the fluorescent tube arrangement for a booth handling a 46- by 68-inch press sheet. The tubes of each color are spaced to give even illumination over the inspection table. One switch is used to control all the lights of each color.

Since it is important to exclude all stray light from the inspection table, a black curtain, hung from the ceiling, can be drawn to accomplish this.

To use the viewing booth the pressman proceeds as follows: To check the yellow impression he switches on the blue tubes; to check red he uses green tubes; to check blue, red tubes; for the black proof, a 4500-degree white, or gold; for brown, the green or blue tubes; and for green, the red and/or blue tubes. There is less intensity under colored lights, and time should be allowed for the pupil of the eye to dilate. About one minute after the white light has been turned off and the colored lights turned on detail will appear much sharper.

Using the color-viewing booth, the pressman checks his first okay press sheet for evenness of color on both edges of the sheet, and to make sure that the dots are all present in the light areas while the solids are printing full. Thereafter, about every half hour during the run the pressman can inspect sheets to see if the print is sharpening or fattening, or

*Photos of girl copyright Shaw-Barton, Inc.*



ABOVE: Press proof of yellow plate, viewed under ordinary artificial illumination, is barely visible. Details are lacking, pressman cannot detect lost dots in light areas or check evenness of color on both edges of sheet. "Wash" may develop unnoticed on sheet

LEFT: This is same proof of yellow plate as seen under illumination by blue fluorescent tube covered with urban blue gelatin filter. Visibility of details is practically equivalent to that of film positive. Periodical checking insures uniformity throughout complete run

BETWEEN: Arrangement of fluorescent tubes in color-viewing booth. Colored tubes are spaced so as to insure even illumination over inspection table. One switch controls lights of one color. 4500-degree white tubes are used only when normal illumination is necessary

if any "wash" is developing on the edge of the sheet.

The color viewer is not designed to match colors, although fluorescent lights do have possibilities in this field.

## Technical Data Available

Printers interested in securing more technical data on the color-viewing booth may address their inquiries to Mr. E. A. Lindsay, General Electric Company, Nela Park, Cleveland, Ohio.

The Inland Printer is indebted to Mr. Frank A. Myers, general manager; Mr. William C. Stone, production manager; and Mr. Andrew Balika, superintendent (all of the Copifier Lithograph Corporation), and Mr. E. A. Lindsay, of General Electric, for the data contained in this article.

40W PINK FLUORESCENT
40W BLUE FLUORESCENT
40W GREEN FLUORESCENT
40W GOLD FLUORESCENT
40W 4500° WHITE FLUORESCENT
40W PINK FLUORESCENT
40W BLUE FLUORESCENT
40W PINK FLUORESCENT
40W BLUE FLUORESCENT
40W 4500° WHITE FLUORESCENT
40W GOLD FLUORESCENT
40W GREEN FLUORESCENT
40W BLUE FLUORESCENT
40W PINK FLUORESCENT

# Production for Letterpress



• THE GENTLEMEN in the creative department have plenty to think of when they start: that idea about trying to get Mr. Buyer of Printing interested in something along the lines of most any advertising scheme.

Color plays a very important part here. It must be easy on the eyes, as well as the reading matter. (Type should be as attractive as the illustrations.) A little dash of color sprinkled throughout the pages makes one take notice of the article as color always will do. What the writer has in mind at this time is production. How can we eliminate lost motion? There are so many different departments connected in the production of printed matter that there is always some slip-up along the line which retards those who have to take over.

#### Designer Must Know Color

The creator of any particular job with color must understand color harmony. He should know something about ink and paper—the effects different papers have on color as well as the surrounding space, be it of some different shade or hue—as these will have a very decisive effect on any colors on the printed job. His job is to make it simple and easy for the next department so that they can match colors with less time and effort than would otherwise be necessary. There are various shades of white papers and also grades such as books, enamels, bonds, and so on. Any one of the different papers will affect any color, so it is best to have all proofs and inks on hand for the chosen stock beforehand, as this will help production and prevent loss of time in the pressroom.

#### Color Changes as Ink Dries

There is one thing we should remember: a wet proof will vary in color, and change some as it dries out; so do not start changes of any kind until you are positive that the color is okay. You may have daylight and different lamp light—or be over in the shady side of the house, and then the sunny side. These factors also give plenty of headaches when matching colors. You may have a perfect match in the pressroom light, but not when you show it to someone in another part of the plant—could be in the office or perhaps the customer would like to see it. Surround-

ings have a lot of effect on color, such as tinted walls and lights.

So watch your step and be on the alert, for almost anything can happen and it does in this printing game! The engraver can help some, such as mounting plates on a block with the least amount of different pieces of wood, and also be a bit fussy about the condition of same. We find some blocks made up of good solid fine-grain and coarse grain, all in the same block; and the difference of ten-thousandths of an inch in measurement in height, and spots too spongy for good printing. This spongy stuff adds up to a lot of grief and plenty of slurs and work-ups.

Some of the mounting could be improved upon. You get plates nailed down on the block which have a spring in the middle or should we say "bulge" or "belly." At any rate, it is not flat, and woe is it with Mr. Pressman if he is not wise! We would like a good square trimming up and down as well as all around the sides. This also applies to those who have any mounting to do after plates are passed around to other departments, such as electrotype and composing room. They should take heed.

#### Pressroom is Clearing House

As an old friend of mine once said the pressroom is the clearing house for all those bum plates, makeup, color scheme, layout, lockup, bum chase, bum furniture, linotype corrections (different height than those in form before correction), dirty patent base, grooves and holes full of dry ink, and hooks come loose. Some bases are of different heights and mixed with those of different manufacturers—same size but different height.

In the cylinder pressroom a lot of time can be gained if we care to cooperate. What a pressman thinks of the compositor or what the compositor thinks of the pressman may help or retard progress in many ways. After all, we are there to help the employer make a living, and if he can get by, you may have a job just that much longer. The best advice the writer can offer for pressroom efficiency is like this: Keep that press well oiled each day for good

smooth running order, and all gears should get some heavy grease at least once a week. Press should be kept clean and floor mopped up underneath and around the place. Good live rollers will help plenty. All press adjustments must be up to snuff. Tapes on those old-timers should be inspected and defects repaired immediately. Do not wait for them to fall off and maybe cause a lot of delay and damage. Keep that mind open for better production. Get on the beam.

#### Check Cuts Before Makeup

A lot of work has to be done to start that job and much of it can be taken care of while we are waiting for position and final okay. See that all electros and halftone cuts, those that are mounted on wood, are at least type-high. Large ones can stand a lot more underlay and also check for warped condition. See that they have plenty of nails in them and that they do not rock. This should be taken care of before they are made up into the form. It would be well for the composing room to send all cuts and wood-mounted plates to the foreman of the pressroom and have him take care of this operation.

The pressroom should have a good gauge for this. The fountain and roller adjustments should be taken care of while we are waiting for position okay. Also delivery and tapes can come in at this time. Press should be ready to go when final okay is given. The automatic feeder will need a load of stock and all adjustments can be put in position. The non-offset sprayer may need some attention—such as correct positioning and checking the solution.

#### Premakeready Helps

Now ready to run: Be sure your windows and doors are open. We can use a lot of static so the joggers will have something to do. Fresh air is very good, but you printers will have to wait until the bell rings at quitting time.

Quote: 80° Fahrenheit heat and 40 per cent humidity is about right—so they tell me—for printing conditions. Any premakeready that we can do will also help, such as chalk overlays or other mechanical overlays, and some of those hand-cut can all be prepared before the form is made up.



# Offset

## Personnel and Equipment

• ONE OF my original statements in this journal was that lithography is not simple. As yet the offset process has not been made routine. Much of its success depends on experience and judgment. Uniformly good lithography can only be produced by *experienced personnel*. Only one who knows of what the process is capable is in a position to judge the quality being produced.

From the questions I have been called upon to answer over the past several months, it appears that many letterpress printers have considered the purchasing of office machines which operate on the lithographic principles as a means of going into offset. During the war large quantities of this class of equipment were turned over to the armed forces and men with little or no experience were expected to run these presses.

### Experienced Pressmen

The LTF laboratories continually received requests from men in every theater of operation for information regarding lithography and the operation of the presses. Most of the examples that were sent in with the requests never would have been accepted as salable printing in any sense of the word. However, in most instances the printed matter performed its mission of conveying a message, and in reality that was all that was necessary. (Now please, I do not want to be quoted as saying that these office presses are not capable of producing a good job. I have seen work turned out on them by experienced lithographic pressmen from plates made by trained lithographers which was very good.)

Even though the manufacturers of this equipment make its operation as foolproof as possible, and supply chemicals, solutions, and inks especially designed for use with their machines, they cannot supply the discerning eye which comes only with experience and tells whether

a print is good, fair, or mediocre. *Anyone* can learn to operate these presses but it takes time to train a man to be able to produce work comparable to the standards maintained by established lithographers who operate with experienced personnel.

Most of my shop experience has been in plants which had both letter-



### The "Old Look"

With most of the feminine world striving to achieve the "new look," Susan Karstrom, art director of Science Research Associates, in Chicago, made a very successful attempt to attain the "old look" . . . in a Christmas greeting.



Chicago typographers Bertsch & Cooper set the type, in Caslon Old Style, in sizes somewhat smaller than they were intended to be in the finished piece. Pulling a proof on blotting stock served to roughen the type impression considerably; then making a line plate larger than the proof fully accomplished the desired "old look." The background was printed in a buff color, the type in black, on white laid stock.



press and offset equipment, but the two were separate and distinct departments. Most of the offset departments had their own cameras operated by cameramen who did that (and perhaps some stripping) exclusively. Platemakers did nothing but make plates. (Generally the smaller the shop, with fewer presses, the more of the preparatory work a man has to do.) Pressmen were not expected to do anything but run presses. Plants having their plates made in trade shops did not need this array of equipment and manpower. Most of the work done by trade shops is process work requiring color correction artists which the small shop cannot afford to carry on its payroll.

### Equip for Competition

Many of the older lithographic plants have received new and faster presses. In some instances, several old presses have been more than replaced in productive capacity by one larger or multicolor higher speed press. Some lithographers have held on to at least part of the obsolete equipment and intend to run it as long as there is business available to warrant doing so. Although many litho shops are not overly blessed with well-trained men, generally there are experienced men in key positions who can pass on the quality of the work.

To succeed, the newcomer to lithography must outfit himself with the men and machines which will give him a reasonable chance to compete with established plants which are not turning work away.

Let us see what is necessary in the line of trained personnel. First come salesmen, whether the small shop owner who makes all outside contacts himself or the regular full-time sales force. If they are going to go out as soon as the equipment is installed and tell customers "We are now in the offset business," what will the customer think when he receives

his order and finds the job not comparable to what he has been receiving from other offset houses?

Perhaps one of the hardest things for the salesman to learn will be the different papers that are available and their effect on the finished print. In the past, far too much emphasis has been put on the fact that because offset lithography uses a rubber blanket that conforms to the contour of the paper surface, halftones can be printed on rough papers. This is true, but as a rule high quality work demands the use of coated papers just as it does in letterpress. Also, offset jobs *must* be printed on paper especially designed for lithography.

### **Good Cameraman Essential**

Production men, estimators, and layout men have their individual problems to consider. More than one pressman has wasted hours on a job which could have been made simple had the work been laid out differently. For example, on some lithographic presses it is well-nigh impossible to eliminate the line which results from one revolution of the form rollers from the front edge of the plate when heavy forms are being run. If this line lands in the middle of a solid color it can spoil the whole job. Another example is a job that is to be printed on both sides. In letterpress the economical way to run it possibly would be work-and-turn, whereas with the lower cost of makeready and plates in lithography, cutting, folding, or sheet sizes might work out better if it were made a sheet-wise back-up.

Another problem which frequently comes up in a lithographic plant concerns deep-etch and surface plates. At times stripping can be simplified and a deep-etch job made more cheaply than an albumin job when positives are used instead of negatives. These are just a few of the problems that present themselves to the planning departments of lithographic printers. If the plant is small, perhaps one man must make all decisions, but in large shops many people are involved.

The first craftsman who can make or break a litho job is the cameraman. If the printer intends to run only line work he can get by with a less skilled man than if he intends to do halftone work. Since one of the big selling features of lithography is "We can give you all the illustrations you want at no additional cost," the printer would hardly wish to limit himself to line work. But good black and white cameramen are hard to find, and it takes time to train one

for halftone work. A skilled cameraman can compensate to some extent for poor copy, but he also knows his limitations. He understands the use and importance of such things as gray scales, density readings, H&D curves, and film characteristics. Precision is his watchword—precision in measuring chemicals, in timing development, in setting the camera, in the adjustment of stops, timing of exposure, adjustment of arcs, and the setting of the screen distance.

There is not space here to describe all that should be expected of a good black and white cameraman, but his importance should not be minimized. No matter how good the strippers, the platemakers, or the pressmen, it is what the cameraman gets into his transparencies that largely determines the quality of the job. In some shops, on top grade work, hand correcting or dot-etching adds to the quality of the negative or positive as produced by the camera. Work thus handled is in every way comparable with high quality letterpress printing, dot-etching being equivalent to the photoengraver's fine etching.

As for color cameramen and color correction artists, these trades require years and years to thoroughly learn. At present conditions the

printer who is expecting to run this class of work should plan to send it out to a trade shop.

Throughout the rest of the lithographic process the same questions must be continually asked: Is this the best work that can be produced by the lithographic process? Does the plate show the work the camera-man intended it should? Is the press getting the best from the plate? Is the press the correct one to use for this grade of work? These and other such questions can only be answered by men trained in lithography. With a little practice a beginner can keep a good plate from scumming but it takes an experienced pressman to run a job with a very minimum of water on the plate and get a dense print without overcrowding the shadows. Only a thoroughly competent pressman can control the water on the press accurately enough to avoid showing variations in color.

The point is: Know what you are getting into and prepare yourself for it. You can't buy a small press, built to operate on the lithographic principle, turn it over to inexperienced personnel, and expect to compete with a lithographer who has the "know-how," and the equipment to turn out printed masterpieces.

## Shortcuts to Savings on Photoengravings

*Number 3 of a series of brief articles on how to economize on printing plate costs*

At the right is illustrated a method of cutting printing plate costs which is one of the most important yet is oftentimes overlooked or not used to the fullest practical extent. It involves simply mounting as a complete unit a number of different pieces of line copy, which can be made as one plate which will later be sawed apart into separate units. The saving in plate costs is sometimes tremendous. A little careful thought and planning before printing plates are made will always be repaid by worthwhile savings.

All pieces of copy must, of course, be of the proper proportionate size. Since the entire paste-up will be reproduced as a single unit the same size (or half-size, or whatever scale is required) it is obvious that all the individual pieces must originally be drawn the proper size (or reduced or enlarged photostatically as is necessary) so that each unit will be the required size in the finished printing plate.

When mounting a number of different pieces of artwork together, keep in mind that a plate of about 18 by 20 inches is commonly considered the largest economical size.



## THE HORIZON ANNIVERSARY

**Mounting several pieces of artwork together sometimes effects a considerable saving in plate costs. The largest economical plate size is generally considered to be 18 by 20 inches.**

Also be sure to allow ample room between each design for tacking and for sawing the plate into separate units. A space of  $\frac{3}{8}$  of an inch (measured on the finished plate) will be sufficient.

# Efficient Management Will Establish This Ten-Point Accounting Program for Profits

● BEFORE the clock of time ticks 1948 into history, many things will have come to pass, and as the agenda looks now, the events that tumble from the lap of destiny will bring a bevy of problems to all, business men not excepted and printers included. The war and prewar years demanded an "all-out" performance and resourcefulness and the months to come will not lessen the need for vigilance and deftness in the management of a business. Every printer should cast an eye toward futurity and include this ten-point program in his prospectus for the months to come.

1. Your books should present the facts, not fiction. Too many printers are below par in their accounting methods; the figures do not tell the whole truth and nothing but the truth, they do not mirror in detail the important costs of operation, without which management cannot function with maximum efficiency. On the operating statement is written the history of past performance and if the essential facts are not recorded, management lacks a dependable guide to lead it through the complexities of future operation.

#### **Examine Operating Results**

Experience does beget judgment but judgment alone is a reasonably safe guide only when you have gone through similar experience in prior periods. One needs the bookkeeping facts, not fiction, to pilot a business through the coming era when domestic and international factors may do things to business that are not in the old book of rules. The accounting systems used by many printers may have sufficed in a calmer day but they should be examined minutely now, and revamped, wherever necessary, to provide a dependable connecting tower from which to direct operations in the difficult months to come.

2. Hold a post-mortem monthly over operating results. Many printers bury their recordings indefinitely or exhume them only semi-annually or annually. The recordings in the books may be adequate and accurate, but unless they are analyzed each month, they are of limited use. If the books are kept up-to-date, and they

By A. C. KIECHLIN

should be, preparation of monthly profit and loss statements and cost summaries is not difficult, yet how many printers adhere to this excellent practice?

The wise management wants, above all things, to be in a position to crack down on every phase of defective operation without undue delay and that is why the monthly analysis of operating results is so important. The printer who analyzes his figure only when the spirit moves him or after extended periods foregoes the opportunity of applying correctives within a month after operating defects appear. In big industries the accounts are kept so that such correctives can be applied daily, because even a day's lapse may cost plenty.

In stable times, operations run more smoothly, the deflections from the norm are less frequent and costly, hence business analysis may be let slide to the quarter- or half-year with less likelihood of loss, but today, with high taxation and high operating costs seemingly fixtures, the probable return of controls of some kind, and international complications, business will encounter many obstacles that were not on the map of yesteryear. Management should maintain close communion with operating results, attainable only by means of the monthly analysis of business figures.

#### **Effectiveness of Planning**

3. Plan your work and work your plan. In our field contacts we find that many printers are very dubious about the effectiveness of planning because they assume that in these hectic times they cannot plan. "How can I tell what's going to happen tomorrow, much less a year from now?" is the gist of the argument against planning. The best answer we can give to printers who feel this way is that big business men, despite great handicaps and seemingly insoluble problems, are still planning the business movement over a forthcoming period and find it pays. The smaller business man can follow

this lead with profit. You must have some idea of where you're going and how you're going to get there if you expect to reach journey's end with enough to make the trip worthwhile and the itinerary is obtainable only by budgeting for tomorrow.

4. Cost control: When volume or processing output is at peak, the overhead ratio to sales can be kept around prewar levels if the management is efficient. This is why big business, despite crippling taxation and high costs, has been able to show substantial profits. Plants are working at peak capacity. The overhead ratio to sales, despite high overhead outlay in money, may be kept to around prewar ratio or even less, because in prewar years plants averaged only 70 per cent of capacity.

#### **Safeguard Working Capital**

Printers should not confuse the overhead ratio, which is a percentage, with the dollar outlay for overhead. The former can be kept to around prewar figures with effective cost control, the latter will be higher. The printer cannot do much about the cost of labor and materials ratios but he should watch the overhead ratio to sales and keep it as near prewar figures as possible.

The budget, overhead trend sheet, stock and inventory forms, and job cost records are policing devices to maintain precision cost control.

5. Sound financial management: High prices, the danger of inflation, heavy Government spending, and the possibility of a decrease in the price level at some future time are putting every business man on his mettle on finances. Because of high taxes, which must be paid promptly in cash, and high costs, the printer should maintain a good working capital position. Today, this means a current ratio, assets to liabilities, of at least three to one. Before the war a current ratio of two to one was considered safe.

Working capital may be endangered by investing too heavily in inventory, giving too much credit or being too lax on collections, expanding excessively, or spending too freely in other ways. Because money is plentiful and the value of the dollar is down, there is a tendency

in all businesses to forget that a "penny saved is a penny earned." The best way to check on such extravagances is to watch your working capital (the difference between assets and liabilities on your balance sheet) and keep it in the safety zone, otherwise you may have to borrow working funds. Although this may not be hazardous now it may give trouble if business falls off and you must pay back with dear dollars the cheap dollars you borrowed.

#### Liquidate Fixed Debts

Remember anyone can operate a business in good times and keep heads up. The test of good business manipulation is successful operation in hard times, and safe clearance in the transitory period between the easy-selling days and the more trying times.

6. Liquidate all fixed obligations. This reverses gears on the commentary above. Pay off with cheap dollars the fixed obligations incurred before the war when the dollar was worth more. If you carry these debts too long, the dollar may increase in value, be harder to get, and the indebtedness that much harder to liquidate. High taxation is making it harder to liquidate fixed debts, but this counsel is worth following if you can.

7. Go over your income tax deductions carefully. On deductions for payroll, light, heat, insurance, and so on, where the recordings are definite sums, the printer doesn't miss fire very often but on deductions requiring more headwork than bookwork, such as bad debts, accurate inventory count, depreciation, loss of useful value, recording an item as an expense or an addition to capital, and so forth, he often loses out. Such transactions should be handled with care during the taxable year to effect maximum economies and conserve finances.

8. Watch the return on capital investment (net worth or surplus). Check it against the return before the war. This is the real measure of operating efficiency, rather than the profit on sales today. You figure it this way: If your profit on sales is \$5,000 and net worth is \$50,000, the return on capital investment is 10 per cent. The return will differ with the business, and because of the deflated dollar, a management should try to increase the yield on invested capital. Efficient management for the maximum profit is the way to achieve this goal.

9. Prices and expansion: Prices are high, but it is doubtful that they

will be in the clouds forever. Eventually, they should recede. Normally, a business man would be warned to "cushion" a drop in prices by increasing his working capital, but we doubt if this safeguard will be necessary for a year or so. However, the moment there are indications that prices are on the down-grade, the printer should try to underwrite any loss on inventory, bad debts, possible loss through decrease in dollar volume and a high fixed charge ratio, by increasing working capital requirements.

Over-expansion is a big drain on working capital because it means higher operating costs, too high for the business to maintain under normal conditions. Expansion should be handled with care.

10. Adequate promotions: Every business man should have some plan for promoting his wares. This is best done at the beginning of a period so that he will know approxi-

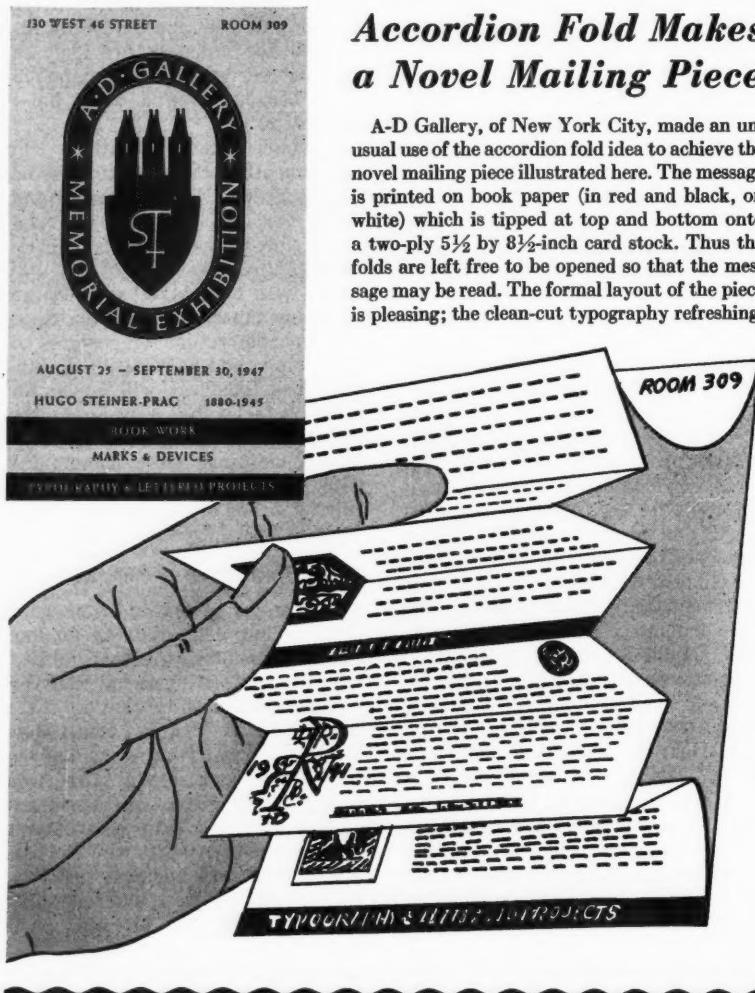
mately what he will spend for promotional effort and can set up a budget. European relief will probably create shortages, and keep wages and employment high, also prices. Business will more than likely be brisk during the coming year, but seasoned business men promote their wares all the time because experience has taught them that a lapse in promotional effort eventually puts the hex on long-range planning and profit.

#### Build for the Future

Because volume may be plentiful for a year or so is no reason why the business man should put his promotional efforts in moth balls and permit himself to grow rusty on his advertising and selling activities. You are in business on a long-term basis, not for a short-term period, and should manage your operations with that in mind, building prestige with the years, good and bad.

## Accordion Fold Makes a Novel Mailing Piece

A-D Gallery, of New York City, made an unusual use of the accordion fold idea to achieve the novel mailing piece illustrated here. The message is printed on book paper (in red and black, on white) which is tipped at top and bottom onto a two-ply 5½ by 8½-inch card stock. Thus the folds are left free to be opened so that the message may be read. The formal layout of the piece is pleasing; the clean-cut typography refreshing.



# U. S. Taxpayers to Enjoy Substantial Relief

By HAROLD J. ASHE

• TAXPAYERS finally are enjoying substantial tax relief, following passage of the new income tax law which is retroactive to January 1, 1948. Effects of tax savings should be felt by individual taxpayers as early as June 15, the date for making the second quarterly payment on their income tax estimates, provided they file a new declaration of estimated tax at the time of making the second payment.

Here are the essential characteristics of the new tax law:

It increases personal exemptions by \$100 from \$500 to \$600 each. Thus a taxpayer with five exemptions including himself has gained another \$500 in exemptions, or the equivalent of another dependent under the old law.

The law makes the "community property" principle applicable to all states in the nation, putting thirty-six states on a parity with the original twelve which enjoyed this tax-splitting advantage. All husbands and wives may now divide family income equally for tax-reporting purposes, frequently placing the total taxable income in lower tax brackets than otherwise. This is a tax advantage wherever family income (after exemptions and deductions) totals more than \$2,000. In higher brackets the saving is substantial. It also permits income from \$5,000 but less than \$10,000 to be reported on the short form where income is split between husband and wife.

## Watch Estimate of Income

Additional percentage cuts on tax rates have been made. For purposes of determining these percentage cuts, the old law rates are used in making the preliminary calculations. Thus there is: 12.6 per cent off the tax on the first \$2,000 of income (after deductions and exemptions); 7.4 per cent off on that part of the tax computed on income above \$2,000 and up to \$136,700; 5 per cent off the tax on that part of income above \$136,700.

The above percentage cuts are in addition to the 5 per cent cut allowed January 1, 1946, on the old law rates.

An additional exemption for taxpayers sixty-five years of age (or who become that age before year-end) or older, makes the total exemption for such taxpayers \$1,200. This

applies to either the taxpayer or spouse, or both, but not to other dependents, such as a dependent parent.

Taxpayers who are blind, according to certain optical definitions, or who become blind prior to year-end, are given an additional \$600 exemption, regardless of age. This, too, applies only to the taxpayer or his spouse, or both, and not to other dependents, such as a son.

The 10 per cent income deduction for deductible items such as medical, other taxes, interest, contributions, and so on, is continued, if such expenses are not itemized. However, the maximum deduction without the need to itemize is increased from \$500 to \$1,000.

The community property principle is applied to estate and gift taxes.

The complexity of the tax cuts, increased exemptions and deductions in the new tax law make it imperative that taxpayers scrutinize 1949 income tax estimates most carefully, and be prepared to revise them upward or downward as circumstances dictate. This should be done before the June 15 deadline for the second

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*To illustrate how the new tax works out, assume that a taxpayer is married, has two dependent children, and his wife is blind. He estimates his personal deductions will total \$1,000. He has four regular \$600 exemptions, plus a \$600 blind exemption. His income is estimated at \$9,000. Here are the steps taken in amending the estimate:*

(1)	.....	\$9,000
(2)	Less	1,000 personal deductions
(3)	.....	8,000
(4)	Less	3,000 exemptions, including
		\$600 blind exemption
(5)	.....	5,000
(6)	divide	2,500 each for husband and wife
(7)		510 old rate tax on \$2,500
(8) (a)	\$68.00	
(b)	13.20	
(c)	None	
Total	.....	81.20 tax rate cut from line 7
(9)	.....	428.80
(10)	.....	2 multiply
		857.60 combined tax

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quarterly installment on 1948 tax if taxpayers wish to benefit immediately from the tax reduction law.

Recently this writer has run into several instances in which taxpayers have been sharply over-paying on quarterly installments while at the same time they have been obliged to pass up attractive discounts for lack of ready cash, seek bank loans to carry them over slack periods. In short, these business men unwittingly have been lending to their government—and without interest—funds they can ill-afford to part with, even temporarily.

## Tax Conscious All Year

In previous years many taxpayers have not been greatly concerned about over-payment on estimates because of having more funds than they could profitably use in business or invest, and frequently looked upon tax refunds after March 15 as a sort of windfall. Now this casual attitude is due for critical examination by dollar-short taxpayers.

With mounting costs, with more funds necessary to conduct business, taxpayers must become more tax-conscious the year around. This may very well be THE year when a maximum number of original income tax estimates get out of line and require scaling down sharply as the year unfolds.

Here are the three important factors that can throw the tax estimate way off:

1. Net income from business is likely to be more unpredictable than in any immediate past year. Even though the early months of 1948 may closely parallel the same months of 1947, it will be unwise to assume that the entire year will compare favorably with 1947, even though such comparison has proved valuable in past years. *This is the year anything can happen profit-wise!*

2. The tax reduction law decreases the tax even if the taxpayer's income remains substantially the same as that on which the original estimate for the year is based; and

3. As discussed later in this article, even though an increase in taxable income may offset the savings from the new tax law, the estimate may still be off because of other factors usually overlooked until filing of the income tax return after year-end.

So, with the above in mind, taxpayers would be well advised to review net earnings immediately prior to each quarterly tax installment, and be prepared to file an amended declaration of estimated tax, and adjust the estimate downward, immediately reducing quarterly payments, if the facts warrant. This is merely the reverse procedure of increasing the estimate where taxable income materially increases. Amending the estimate upward is mandatory. Amending it downward is optional, but should be more generally done than is now the case.

Take a typical case: A taxpayer who in 1945 and 1946 reported a net income of around \$13,000 each year from his business, a farm, and interest on mortgages, went ahead on March 15, 1947, and filed a declaration of estimated tax based on 1946 income in the belief his income would be the same in 1947.

#### Tax One-Third of Estimate

Meantime, his business fell off, operating costs mounted. In the fall a partial crop failure took him into the red on his farm venture. Only his interest on mortgages remained steady. By June he knew what the business trend was, but he still hoped for a revival to offset the slow start. It didn't materialize!

So, each quarter he went right on paying \$450 on an estimated \$1,800 tax. By year-end his net income barely touched \$5,000 and, after all deductions and exemptions, his tax was around \$600. This meant, of course, that he will get a refund of around \$1,200 in June or July.

Had he adjusted his estimate on June 15 to \$600, having paid \$450 on the March 15 installment, he then would have paid a balance of \$150 in three installments: \$50 each on June 15, September 15, and January 15, 1948. Thus, the United States Treasury has had the use of \$400 of this taxpayer's money a year by the time he gets a refund, another \$400 nine months, and the remaining \$400 five months. Had he retained this money which is rightfully his, he would not have been obliged to dispose of one mortgage at a discount last December to get working capital for his business. And the Government had the use of his funds interest free!

As soon as the taxpayer sees that his income for the year is running substantially less than he believed would be the case, or that his tax will be less because of reduced rates, he should file an amended declaration accompanying his next quarterly

payment. The same form, 104ES, must be used, preceding the head on that form with the word "amended" immediately before "declaration."

On line 5 of the declaration show the amount of the payment or payments made on the original declaration, and subtract this from the new estimate, dividing the balance due by the number of remaining payments, if more than one. Additional amendments may be made each quarter if necessary, or the first amended quarter if necessary, or the first amended estimate may be made as late as the due date of the final installment.

If subsequent to making the original estimate, the taxpayer assumes the support of an additional dependent, he may be warranted in cutting down the estimate by the amount of the tax saving such dependent represents and provided, of course, such dependent qualifies as a dependent within the meaning of the tax code. A child born as late as one minute of midnight Dec. 31, 1948 (and certainly not anticipated on March 15, 1948) would entitle the parent to a tax exemption of \$600, a tax saving of at least \$99.64 based on the new tax rate (20 per cent of \$600, less 5 per cent, less 12.6 per cent).

In addition, personal deductions not anticipated at the time of filing the original estimate should be watched closely as the year progresses. These might include excessive medical bills, deductible losses, casualties, interest, taxes or other deductible items not foreseen at the time of making the original estimate but subsequently incurred in the tax year.

Because of the complexity of the tax reduction law, here is a step-by-step formula to use in recomputing your 1948 income tax estimate for filing an amended estimate.

- Estimate your total income, including that of your wife, if any.

- Estimate the amount of your deductions for medical, interest, taxes, contributions, and so on, or if less than 10 per cent of Item 1, take 10 per cent of Item 1 up to a maximum of \$1,000.

- Now subtract your deductions (in Item 2) from your total income (shown in Item 1).

- Next total your exemptions, including yourself, wife, and others dependent upon you for more than half of their support, at \$600 for each dependent.

- Subtract the total of these exemptions (Item 4) from Item 3. This, now, is your taxable income.

- If you are married, divide the amount of taxable income (Item 5) equally between husband and wife.

- Using the old tax rates in effect prior to the tax reduction, compute your income tax on Item 6. (Or, if not married, use Item 5).

- Deduct from Item 7 the sum total of the following: 17 per cent of the first \$400 in Item 7; 12 per cent of the amount in Item 7 in excess of \$400, but not in excess of \$100,000; 9.75 per cent of the amount in Item 7 in excess of \$100,000.

(Note that the 17, 12, and 9.75 per cent is a reconciling of the combined 5 per cent cut allowed January 1, 1946, and the new cuts of 12.6, 7.4, and 5 per cent).

- After subtracting the sum total of Item 8 from Item 7, the taxpayer now has his total income tax, if unmarried. If married and he has, in using this formula, already divided his income between himself and his wife, he must now finally—

- Double the amount of Item 9. This is his total tax for combined family income. This is the figure he should now enter in his amended declaration of estimated tax on line 1 of that form or, if unmarried, the amount shown in Item 9.

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#### Die-Cut Lodge Emblem Makes Unusual Cover

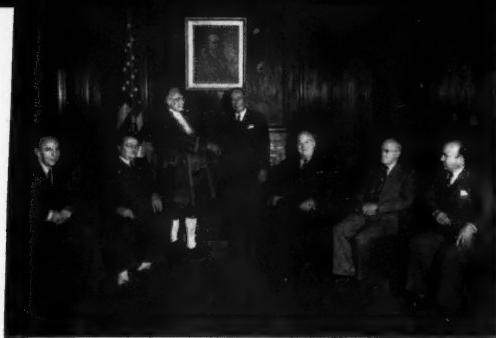
This anniversary program was made out-of-the-ordinary by having a large emblem of the lodge, die-cut out of heavyweight medium blue stock, serve as the front cover. Stapled to the sixteen-page inside form (printed on white paper), the back of the cover extends beyond and "frames" the white pages on three sides. Details of the die-cut emblem were printed in white, the copy in dark blue. Inside pages were black on white. At the top, a bow tied with light blue cord adds a finishing touch.

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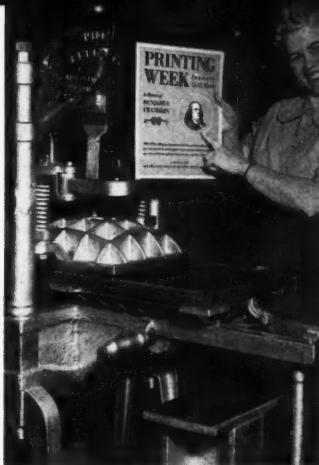
THE INLAND PRINTER for May, 1948



Standing, from left, Laurence Clark, city librarian; Worth Hale, and A. R. Tommasini, president of San Francisco Club of Printing House Craftsmen, watch Mayor Elmer E. Robinson sign proclamation of Printing Week, his first official act after taking office



Ben Franklin (Eustis Morseberger) with Public Printer John Deviny at meeting of Washington Craftsmen. Others (aside from A. E. Giegengack) are officers of the Washington Craftsmen's Club. Left, Morris Reaves, William Smith, John McLean, Dan Campbell



Bette Bell, bindery forelady, beside old Washington hand press displayed at open house of plant of Gilbert & Kroff, San Francisco, on Franklin's birthday



Frank McCaffrey (center), speaking to Seattle Craftsmen, was introduced by Archie Little (left). On right is Bill Thorniley, nationally known collector of old type faces. The occasion was "Old-Timers' Night." McCaffrey discussed history of the club



Two employees of Printing Machinery Company, listen as H. T. Simpson, president, right, reviews their service of 38 years. They are William Wendelen, mechanic, left, and Elmer F. Noell, superintendent, center, at company's fortieth anniversary dinner



Officers of Printing Industries Association, Los Angeles, from left: Harrison Chandler, secretary; Eugene Baron, president; Harry Wood, vice-president



New York negotiators: front, from left, Laurence Victory, head of union; Mayor William O'Dwyer; A. F. Oakes, president of Printers League. Rear, John J. Fahey, chairman of union negotiating committee; Don H. Taylor, executive vice-president of NYEPA; Theodore W. Keel, director of Division of Labor Relations



From left: Charles Taft, Cincinnati C of C; Pearl E. Oldt, executive secretary; IAPHC President A. Gordon Ruiter; and Douglas Fuller C of C at establishment of club headquarters in that city



G. Schreibels has been named general manager of the Rutherford Machinery Division of the Sun Chemical Corporation



Robert F. Kielich, manager of E. W. Blatchford branch of National Lead Company, has been with Blatchford for forty years



E. Ditsler, the western manager in charge of the Chicago office of the Rutherford Machinery Division of Sun Chemical



Michael M. Vukelich, appointed salesman for the American Type Founders Sales Corporation in the southern part of California



Carl Heaton, compositor at Cincinnati Typesetting Company, right, with miniature 5/0 two-color Michle press he constructed for teaching purposes. Leo Augustine, committee chairman for Printing Week, when press was on display, is on left.



Robert F. Nelson has been elected a director and vice-president in charge of ATF engineering and manufacturing operations



# Attention "Typos"!

THE INLAND PRINTER'S NEWEST COMPETITION IS A

## Blotter Contest

**offering Cash Prizes of \$25, \$20, \$15  
and \$10—and 10 Printers' Slide Rules**

★ If attractive advertising blotters are "right down your alley"—here's your chance to capitalize on that ability by winning a worthwhile prize and getting some good publicity in the world's leading printing journal.

★ The rules are mighty lenient—in fact here is a contest in which you can practically go "all out." The copy at the right must be used, and the size of the blotter is to be 4 by 9 (or 9 by 4) inches. But you may use any two colors of ink on white stock, you may use any type faces, type ornaments, or rules in the case, and (if you wish) any one stock cut which can be purchased from a stock cut house. Your design may be modern or traditional, your treatment serious or humorous. You can really do things in this contest!

★ Four cash prizes are offered: \$25 first prize, \$20 second prize, \$15 third prize, and \$10 fourth prize. Besides these cash awards, the ten next-best entries will each win a Printers' Slide Rule which quickly and accurately scales photographs and artwork for reduction or enlargement.

### HERE'S THE COPY

A Satisfied Customer is Our Best Advertisement!

We're sold on the effectiveness of advertising. But in half a century of experience we've found: A satisfied customer is our best advertisement. That's why we mix ingredients such as courtesy, sincerity, and appreciation with type, paper, and ink in rendering a printing service that makes customers come back for more. We'd like a chance to please you—just call Main 202.

BLANK PRINTING COMPANY Satisfying Customers Since 1899 1234 Main Street Telephone Main 202 Blanktown, U.S.A. (Include a calendar for October 1948) (Use a stock cut if you wish)

### HERE ARE THE SIMPLE RULES:

1. Use only the copy printed above.
2. Blotter size is to be 4 by 9 (or 9 by 4) inches.
3. Use any type faces, type ornaments, or rules, and (if you wish) any one stock cut which can be purchased from a stock cut house. (If your calendar is a stock cut, you may not use any additional cut.)
4. Use any two colors of ink on white stock. Submit one proof in actual colors, and three black and white proofs of each color form for reproduction.
5. Mail your entry flat (not rolled or folded) to Contest Editor, The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois. Be sure to include your name and address.
6. Your entry must be postmarked not later than July 31, 1948.

*That's all there is to it. We're looking for some mighty nice entries in this interesting new contest. The best of luck to you!*

THE INLAND PRINTER

# Will Bradley Lettering on 1894 Cover Inspired Type Faces of Many Foundries

• SHORTLY before the turn of the century, lettering that was intended merely as part of one cover design for THE INLAND PRINTER became the inspiration for type designs cast by at least ten different type foundries in the United States and Europe.

It was a narrow panel of unusual calligraphy on the Christmas, 1894, cover (reproduced at the right) and

they added Bradley Outline and Ihlenberg—the same type style as Bradley, with German accents and ligatures added.

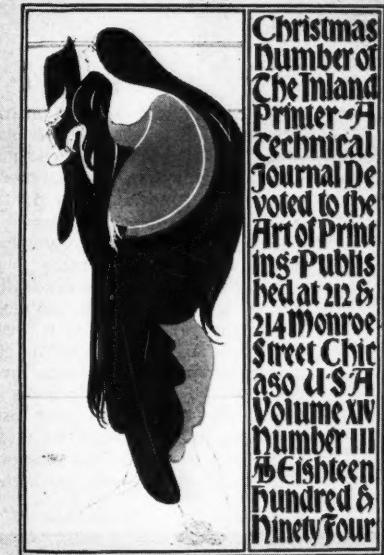
A. D. Farmer & Sons shortly afterward introduced a slight modification of American's cutting of the Bradley, calling it Abbey Text. An italic face to match was added. Abbey Text Initials were similar to the original initials except for a different ornamental background.

At the same time Barnhart Brothers & Spindler introduced their Tudor Text and Schiller Text (with German accents), both of which were the same weight as Bradley but with the character of a few of the letters slightly changed.

#### Bradley Family Expands

Then in 1901 the Bruce Type Foundry supplemented the existing Bradley type family with an italic design and an extended version.

Keystone Type Foundry's Washington Text was a black-



Will Bradley's Christmas, 1894, cover design for the Inland Printer, unusual lettering on which served as an inspiration for the diversified family of Bradley types which followed.

letter type considerably different from but undoubtedly inspired by the successful Bradley designs.

To the increasing Bradley-inspired type family, the Inland Type Foundry in 1910 added Saint John and Becker, the latter a wider face.

In later years, the H. W. Caslon Foundry, in London; the Berthold Foundry, in Berlin; J. G. Schelter & Giesecke, in Leipzig, all contributed their versions to the Bradley group. The Hamilton Manufacturing Company made several sizes of Bradley wood type.

So what started out simply as a cover design accumulated quite a following. Unfortunately, royalties were never paid for the use of the design. The American Type Founders did pay Mr. Bradley for the use of his name in marketing the types.

Actually Mr. Bradley did not represent himself as a type designer. His only deliberate attempt at type designing was for a children's story book published in 1906. Except for two years spent with the American Type Founders, his service to the graphic arts was in the capacity of art director for national magazines such as *Collier's* and *Century*.

Old time readers of THE INLAND PRINTER will recall some of the numerous examples of Will Bradley's fine work reproduced in early issues of the magazine. Latest reports have Mr. Bradley (accompanied by Mrs. Bradley) in sunny California on what he terms a "continuous tour of the United States"—nice work if you can get it.

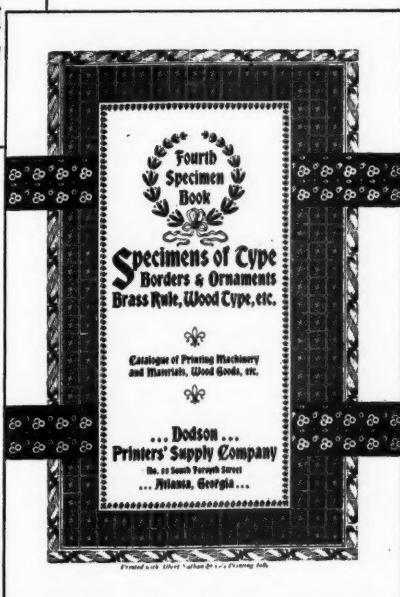


In 1896, little more than a year after Mr. Bradley's cover design appeared, American Type Founders offered the Bradley type series to the graphic arts. In two years, Bradley Outline and Ihlenberg were added.

was the work of Will Bradley, whose fine work was widely known in the graphic arts half a century ago.

The lettering was never meant to be a design for a type face. Upon its showing, however, three type foundries immediately set to work to cast and place on the market types inspired by the Bradley design.

In 1896, the American Type Founders cast their version of Bradley type in a range of sizes supplemented by two sizes of Bradley Initials. Two years later



Cover of early type specimen book set in Bradley type. This ornate design would bewilder contemporary designers. Colors ran rampant, including black, red, light green, dark green, yellow, purple, and gold.

★ ★ ★ To many users of printing, a printing plant is a mysterious place in which are performed operations which somehow transform blank sheets of paper into colorful printed, folded, stitched, and trimmed products.

However, there is nothing really mysterious about the printing business today. Very few processes are trade secrets. As a matter of fact, the more familiar the general public is with the printing industry, the better for the industry. Buyers of advertising, particularly, are more inclined to make use of a medium with which they are acquainted. And certainly the more familiar your customers and prospects are with your own business, the better.



So, why not hold "open house" in your printing plant? Send out an attractive printed invitation to all of your customers, of course, and in addition to all the likely prospective customers in your community (or area, if you are located in a metropolitan center).

#### **Put Your Plant In Order**

If yours is a typical printing plant, get out the broom, dust rag, and mop and do a thorough renovating job on the place. A little paint in the right places will also probably be in order. Windows and lighting fixtures should receive their share of attention. And your equipment, which will be the "show pieces" of your exhibit, should receive particular care.

In the printed invitation, make your objective clear: To acquaint your guests

with the interesting production activities which go on inside your printing plant. Assure those who accept your invitation that they will receive a cordial welcome (by you, in person, of course); that they will have an opportunity to see a printing plant in operation; and that all questions in regard to your printing equipment and processes will be intelligently and courteously answered. As a further inducement, mention that some simple refreshments will be served. To avoid offending those who may be averse to anything stronger, liquid refreshments should probably be confined to coffee or soft drinks.

Probably the best time to hold open house is in the afternoon from one o'clock to five or six. This time of day will be best for most of your prospective guests. Many will probably attend late in the afternoon after they have closed the day's activities at their office. Shut down normal operations in your plant during the afternoon and go "all out" for the occasion.

#### **Greet Guests Personally**

As previously mentioned, you (as head of your organization) will be on hand to personally and graciously greet each guest as he or she calls.

Throughout the plant, at each of the more important pieces of equipment (one of each is sufficient) have a skilled workman on hand to operate the machine and answer questions. Let your guests see type being composed and slugs being cast on the line-composing machine. Impress them with your accurate methods by demonstrations at the line-up table. Feed blank sheets of paper into a press and let your guests see the printed pages come out and be neatly stacked on the delivery rack. Put some printed sheets into the folder so that your guests can watch them come out neatly folded. Operate the stitcher, trimmer, cutter, paper drill, and other of the more important machines.

#### **Engraving Department Intriguing**

If you have your own photoengraving department, the processes involved in it will intrigue many of your guests. If you are a lithographer as well as a letterpress printer, you will have many additional processes to demonstrate.

Lastly, but of major importance, give your guests some souvenir of the occasion to take away with them. Preferably this should be a nicely designed and printed booklet or brochure picturing your building or shop, or both. Include your own picture as head of the organization. If your company includes other executives, present them in word and picture. Set forth the advantages your plant affords in modern equipment and skilled manpower. Play up any unique or specialized services. Don't forget your address and telephone number.

Thank your guests for accepting your invitation. Express the hope that their visit has been enjoyable and profitable. Extend a hearty invitation to call again. The good will (and eventual business) you will build with your open house in your printing plant may amaze you.

## **Use Magnesium Plates For Printing Textbooks**

- THE CALIFORNIA State Printing Division, Sacramento, is using magnesium plates to print a series of six new arithmetic textbooks. All of the 320 pages of the first book, many of them in four colors, were printed from photoengraved magnesium plates, for the long run of 170,000 impressions.

How these books came to be printed from magnesium plates is told by Paul Gallagher, California State Printer.

"Publishers in the past," he said, "generally have furnished patent base electros for use by the California State Department of Education, but recently some of the juvenile textbooks have been produced by the multicolor offset process, with offset negatives being furnished the State rather than letterpress printing plates.

"Contracts were let to lithograph houses with suitable multicolor offset presses for presswork on a number of books from the publishers' negatives, but it subsequently was determined comparative presswork costs by the letterpress method in the State Printing Division would be cheaper, even with the added cost of making original plates from the publishers' negatives and patent base electrotypes to print from.

"Now a further reduction in cost is being effected with the use of the new 11-point Zomag metal originals. While these lightweight magnesium alloy plates are more costly than unmounted zinc originals, the entire cost of a complete set of patent base nickelotypes or electros is eliminated, and a saving of approximately \$2,500 per book on plate costs has been made.

"Makeready time has been lessened due to the rolled metal being much more uniform in thickness than shaved duplicate plates, and less time is consumed in making interlays. Vignetted edges are much lighter than the hard edges ordinarily encountered on electrotypes which are occasioned by excessive beating up from the back in the finishing process. Middle tone values in illustrations are also much cleaner, due to printing from originals. The fine grain of the Zomag metal allows the entire screen dot structure in the negative to be faithfully reproduced, whereas some loss previously took place in the zinc originals formerly

used. Pressmen handling these plates have been quite enthusiastic over results obtained. The storage problem is also simplified, with only one of lightweight plates (one-sixth of the weight of a similar sized patent base electro) to handle."

Forms for the arithmetic textbooks are 32 pages, printed on a 34-by 50-inch sheet. The black and white forms are run on Miehle Number 56 units, the two and four color forms on two-color Miehle presses.

Mr. Gallagher has used magnesium plates for other work. His first test run was on a safety pamphlet. The job was run two up on a 38 by 50 sheet on a two-color Miehle, with 210,000 impressions. Type was set, reproduction proofs pulled, illustrations shot separately and stripped in, and two sets of plates made.

This was a particularly difficult job, Mr. Gallagher said, because of the small type used on credit lines under some illustrations, and because it was printed on newsprint.

Evidence of wear was about the same as on copper electros. At the time the job was printed, in November, 1947, Mr. Gallagher said he did not believe this type of original would deliver the length of run that can be obtained from nickel types, but that he intended to do some further experimenting with either chrome or nickel facing of the magnesium plates to determine what possibilities lie there.

On another job, a bulletin for Chico State College, halftones on the outside and inside front cover were made from magnesium at one-third less cost than for similar copper halftones.

A great deal of the credit for his success with magnesium plates, said Mr. Gallagher, goes to Luke Belgau, shop foreman of the Bee Engraving Company, Sacramento, for his persistence in working out a satisfactory cold top solution that would hold.

★ ★

#### EVERYBODY'S FAULT

High prices, say the manufacturers, are due to the inefficiency of the middle men. The middle men say the high prices are due to the greed of manufacturers. Labor says they are due to the policy of the financiers, who say that taxes and politics and labor are to blame. Each group denies any share in the mistakes and claims credit for most of the hard work or risk incurred. The politician's solution is to please everybody if possible, but chiefly the vote-controlling powers.—*News Letter* of the Beckett Paper Company.

#### Modern Art Sign Company

COMMERCIAL HIGH OUTDOOR PICTORIAL  
44-48 BILLINGS ROAD - NORTH QUINCY, MASSACHUSETTS

Tel: Duxbury 1774  
Telex: 70101

Anne Star  
Wellesley QUINCY



C. C. Birchard & Company  
PUBLISHERS OF MUSIC AND BOOKS

225 COLUMBUS AVENUE - BOSTON 16, MASSACHUSETTS

Concerning  
the Making of a Will  
by a Christian

"They rest from their labors and their works do follow them."

#### Louis Marini

of The Colmar Press, in Wollaston, Massachusetts, designed these attractive pieces. Not evident in the reproductions is the frequent use of well-chosen colors other than black. Beautiful white and tinted stocks add character.

#### Whiteman's

CLOTHES MART

1512 HANCOCK STREET

QUINCY 49, MASSACHUSETTS



Men's and Boys' Wear

#### C. C. Birchard and Company

1512 COLUMBUS AVENUE  
BOSTON 16, MASSACHUSETTS

Publishers of Music



THESE FLOWERS  
Come to You  
from the Altar of  
St. Christopher's Church

#### THE PINEHURST COUNTRY CLUB

cordially invites

To participate in the  
Forty-Fifth Annual  
North and South Invitation  
Open Golf Championship

NOVEMBER 4, 5, 6, 1947

You are Invited



THE

# PRESSROOM

BY EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare.

## SHORT-CUTS IN MAKEREADY

We have had a number of discussions on short-cuts in making ready the average run of two and three color work, ten to fifteen thousand copies on coated stock, run on cylinder presses. What is your opinion on the use of a rubberized cloth or perhaps other material to overcome some of the variations between form and paper? In using anything of this nature, don't you think the type and cuts would have to be leveled up first? Most of the pressmen I talk with use the hand-cut overlay and a hard packing.

For the highest grade of printing from new forms there is no substitute for hard packing and cut overlays, either mechanical or hand-cut. Such are economically made in a pre-makeready department. If there is a precision proof press, the entire makeready, including cut overlays, may be prepared in advance. Otherwise, the plates may be inked with cut overlay ink by means of a brayer roller and the mechanical overlay base prints made on a cylinder or platen press.

While hand-cut skeleton overlays are used to a considerable extent for runs of the length stated, the so-called folio overlay is preferred by many. It consists of marking out the tones for selective squeeze when marking out the leveling overlay—both on the same trial sheet, generally the second but sometimes the first, depending on the conditions. The highlights are cut out and an additional thickness of onionskin tissue is given each increasingly heavy tone except the lights. The near solids or ninety per cent tones are given a thickness of folio. For those plates wherein the subject or foreground as distinguished from the background seems to warrant it, the entire subject is given an additional thickness of onionskin or folio. No hard and fast rules apply and the pressman uses his judgment as derived from experience. This "folio" overlay is the shortest of the short-cuts of value. Precision plates make any short-cut more valuable.

A good press blanket can save time on much of the run of the hook work but cannot entirely take the place of makeready on the highest grade of work. After all, letterpress does not employ a plane plate like offset-lithography but a relief plate or form. If the dots spread slightly on the precision built offset press when a scientifically made blanket applies an over-all impressional squeeze to a plane plate, it requires no imagination to visualize what occurs when an over-all squeeze is applied to a relief plate on a letterpress machine.

Regardless of the kind and degree of makeready the units of the form should be level and close to type-high, not only to print with minimum makeready but that the rollers may fully function, never forgetting that the rollers are half the battle.

## POSTCARDS BY LETTERPRESS

We are aware that picture postcards are decorated with colored tints by gravure, offset lithography, photogelatin printing, and aniline letterpress. Is there an economical way to do this work by straight letterpress?

The letterpress method involves treating a regular single black and white halftone chemically in selective areas to afford the several colored tints. Such a process is on the market.

A homemade makeshift also is used. After the black plate has been printed in halftone black ink, the part to be tinted yellow is overlaid on the tympan or drawsheet. The halftone plate is taken out of the form and replaced by a wood mount of the same dimensions on which is mounted a piece of sandpaper or similar studded sheet which when printed yields a benday-like tint. After the transparent yellow tint has been printed, its overlay, generally cardboard, is removed from the tympan and the part to be red is overlaid and the red tint printed. This same procedure is then followed for each of the colored tints.

## WRINKLE IN CORNER

Enclosed is a sample of a job that has caused us a lot of grief. I have been unable to eliminate the wrinkle that developed in the lower right corner. I attempted to print this job with end grippers tight and again loose, cylinder bands tight and again loose. This press has two brushes that comb the sheet out and they do on the general run of stock. (I put through several sheets of light English finish on this job and they printed perfect.) This sheet has acquired waves, running back four or five inches from the gripper edge and the back edge. Could you give us some help on this problem?

In the absence of paper-seasoning equipment, the printing of large open panel forms like this on a thick, hard, and wavy sheet requires a form firmly seated on the bed of the press after a careful planing down and a lockup no tighter than the quoins can be squeezed with the fingers of a powerful hand. The makeready must be careful and thorough, using no more gradated overlay than is necessary. Too much squeeze in one place will force the waves into a wrinkle there, although this might not occur on a flat sheet like the English finish. This is the cause of your trouble: the one corner where the wrinkle shows is the only heavy part of an open panel rule form and the overlay for this heavy corner, not being gradated, forced the waves by the excess pressure into a wrinkle.

The bands and brushes function best if a bit tighter in the center than toward the ends, the pressure tapering off from the center toward the ends.

## EQUIPMENT PROBABLY OUTGROWN

We are commercial printers with eighty per cent of our work being publication work. We have one weekly newspaper run in tabloid form, page size 12 by 17 inches, 16 and 32 pages, 20,000 to 35,000 copies. We are running on two cylinder presses and they do not permit us to maintain a very good schedule. We question the economy of this method. The balance of our publications are of higher quality magazine

type printing. We believe that your unbiased recommendations would be invaluable and thank you in advance for your co-operation.

A careful survey of the present and prospective production needs of your various publications may be made the basis of a calculation of pressroom equipment required to meet the various schedules. If you should take on rotary equipment, you have the choice of letterpress with curved plates or of the offset-lithography process.

#### WASHINGTON HAND PRESS

I believe you will agree that presses of the Washington type were always called "hand presses" and that the term "proof press" is of comparatively recent origin, as recent as the period when this type of press was relegated to the job of making proofs. I am a printer and lithographer of many years standing but have never worked with a Washington press. I would like to learn some of the tricks from an expert.

This press was in general use for proofing in photoengraving plants as late as the beginning of the second decade of the present century when the precision proof press appeared on the scene in response to the demand for some swifter means of proofing.

By getting in touch with proofers who formerly operated the Washington hand press you may learn all about its operation, similar in some respects to that of the old lithograph hand transfer press. For obvious reasons, the old proofers made the most of interlaying and underlaying.

#### CLYMER'S COLUMBIAN PRESS

I am preparing a monograph on George Clymer and the Columbian press, and would appreciate it very much if you could insert a small notice in THE INLAND PRINTER to the effect that I would like to know of any Columbian presses in the United States. To date, I know of only three: one in the possession of Taylor & Taylor, San Francisco, California; one in the Edison Institute, Dearborn, Michigan; and one in the possession of F. W. Sears, Santa Cruz, California. Jacob Kainen, Curator Division of Graphic Arts, Smithsonian Institution, Washington, D. C.

It is a pleasure to comply with your request.

#### PLATES FOR HOT WAX CARBONIZING

We have been told that plates with recessed cells, and the rotogravure type of ink and inking are best adapted to hot wax carbonizing on a printing press. Is this proved by experience?

The answer is yes. A complete set-up of the rotary type for hot wax carbonizing is on the market.

#### SLUR ON AN OLD PRESS

I am running a four-roller cylinder press. It was bought as rebuilt press and feeder about twelve years ago and moved many miles on a truck without being taken down. Only the feeder and delivery were detached. My troubles started soon after that. I am sending you two samples showing slurs on both front and back ends of two forms. I do not seem to be able to overcome these slurs. I am not an amateur, having worked at this trade thirty-five years, and I know how a cylinder press should be run. The bearers on this press, of course, are worn considerably but I have tried to keep them as near type-high as possible and the cylinder is riding on them. The packing is kept at proper height and the register rack in suitable adjustment with cylinder segment. There is one thing that is not exactly right, to my notion, and that is the air pressure on the plungers. Some time back we put all new leather cups on this press but do not get the proper pressure as we do on other

presses in this pressroom. I keep the plungers all the way out without getting enough pressure.

You should know if the foundation and leveling of the press are as required. The bearers and air plungers should be put in good condition. The cylinder should be lowered to ride the bearers with a heavy form on the bed. Then the register rack should be reset. Without definite information on the age of the press, possibly it is fitted with the old style air head and it may have been fitted too tightly when putting in an expansion spring. It might have raised the collar so high that a full nut could not be gotten which could force the spring down so that it expands the cup leather and renders it too tight for the chamber.

In the case of an old press which has seen much use, it is possible that you may find the cylinder journals and boxes so badly worn that it is necessary to take out the cylinder, regrind the journals and the boxes, and refit them.

#### PRINTING ON FOIL

The tendency today naturally is to put long runs on roll-feed rotary presses and much work on foil, foil-laminated papers, and other materials is printed with special fast drying inks on rotogravure and aniline presses.

Before these two processes were developed and before the advent of our modern printing inks created through research by chemists and physicists, and the adaptation of the air brush as an anti-offset spray in the form of the air gun, the printing of foil on flatbed sheet-feed presses required considerable care to avoid offset, smearing, sticking, and other trouble due to faulty drying of ink on the completely impermeable surface of the foil.

Pressmen who operate flatbed presses today have the help of inks especially formulated for foil, but those working in plants without the anti-offset spray, while free of the trouble caused by faulty drying of ink, must still use care in handling the sheets of foil and foil-laminated paper to avoid offset, sticking, and smearing. If the form is light, the use of trays and low piles coupled with a careful makeready and close watch on the ink supply is care enough if the ink is right. If the form is heavy it may be necessary to dovetail the sheets in large trays, if possible, or slipsheet or even lay the sheets out singly.

Deeply etched plates and open, non-serif type cause less trouble from the shoulders printing. When

#### QUESTIONS

# It's a Quiz

Answers to the following questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 72?

1. The proportional spacing of "type" (that is, using five units for determining character widths) is now being done on what two makes of typewriters?
2. What's the difference between a litho highlight halftone and a drop-out halftone?
3. Gloss inks printed by letterpress should be given a heavy impression. True or false?
4. Can corrections be made on the new plastic letterpress plates?
5. The book printing business has assumed the colossal. How many were produced in 1945?
  - a. Over 428 million
  - b. Over 328 million
  - c. Over 228 million
  - d. Over 128 million
6. The "wove" screen on paper superseded the "wire" screen. True or false?
7. Vignette halftones in letterpress are usually used less—or greater than—type height?
8. What four advantages can be found in magnesium over zinc for letterpress engravings?

## DETAILS OF DIE CUTS ON FACING PAGE

BROKEN LINES INDICATE FOLDS

printing on the paper side of laminated stock, rubber forms are used on very heavy forms to prevent embossment showing on the foil side.

When printing transparent colored inks on colored or lacquered foil (all but the natural gold and silver), a first down impression in a suitable cover white ink is needed for ground for the colors to bring out their true hues.

The choice of ink for printing on the paper side of laminated stock is determined by the kind of paper. It should also be quick, hard drying, and should always be of the non-scratch, non-rub type.

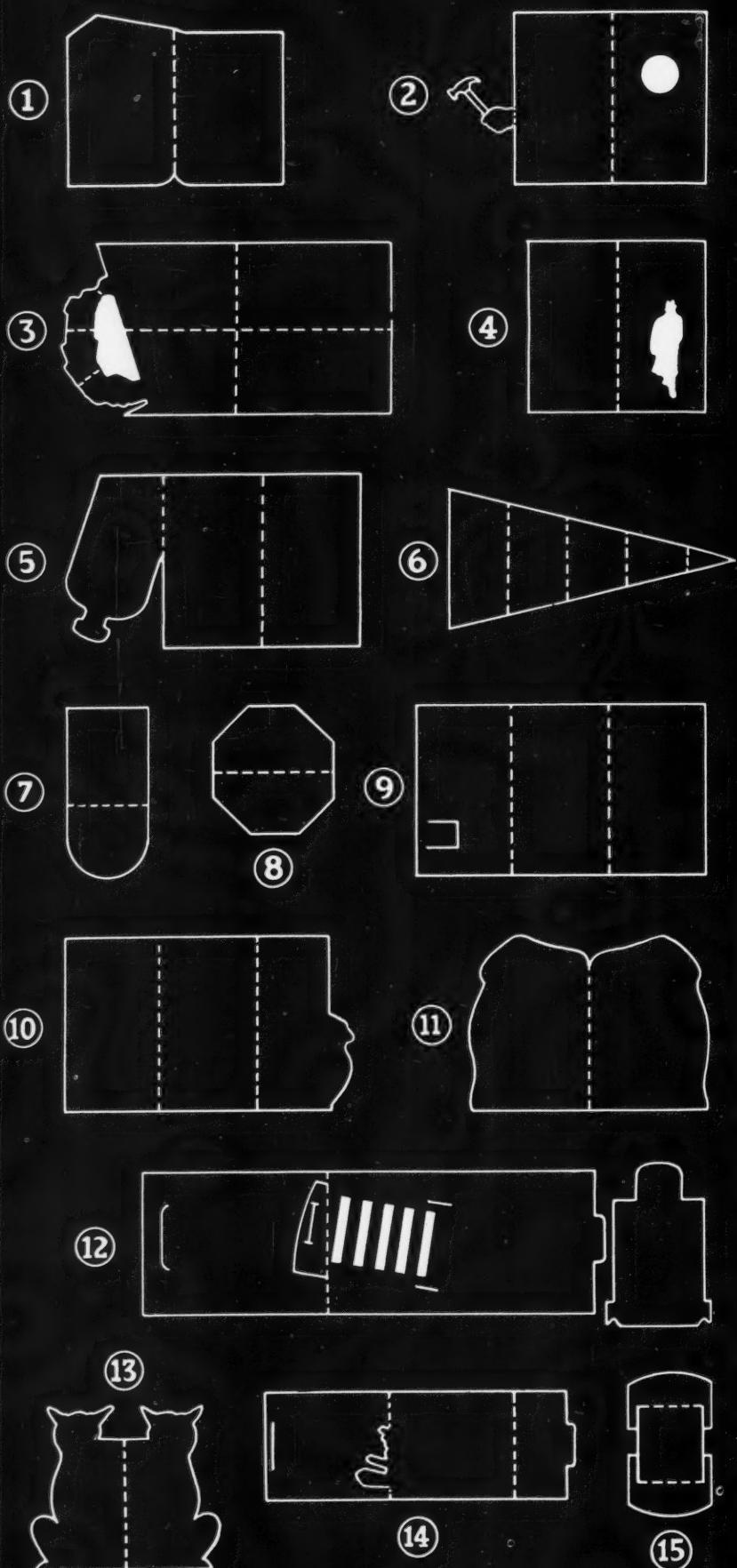
### STATIC ELIMINATOR

Polonium is electrochemically deposited on nickel. A film of gold protects the layer of polonium from dust and oxidation. Polonium emits pure alpha particles which ionize the surrounding air and so dissipate the accumulation of static electricity. This latest alphatron static eliminator is ordinarily supplied in strips but can be furnished in most geometrical designs and with a wide range of intensity of alpha particle emission. There is no radiation hazard as the alpha particles are converted to helium atoms after passing through four cubic centimeters of air and will penetrate just a few microns of the skin. Wiring is not needed and no current is consumed. The manufacturer states that there is no deterioration of alpha particle emission with age of the strip.

### CONDUCTIVE RUBBER

Among striking recent developments in rubber technology is the manufacture of conductive rubber which differs from ordinary rubber in its relatively low electrical resistance. This material is provided in the forms suitable for flooring, matting, tubing, truck tires, table and stand tops, belting, and so on, which will draw off high voltage, low current electrical charges, and prevent dangerous static discharges. This affords an interesting field for research for all those interested in eliminating troubles caused by static on all types of printing, lithographing and gravure presses, and especially in the anilin and rotogravure divisions where the fires caused by electrical discharges were rather frequent until introduction of water emulsion pigmented inks.

In passing, it may be noted that a scientifically formulated liquid static eliminator for use on drawingsheets is now being tested with very favorable reports to date.





## Clever Die Cutting Adds Interest and Effectiveness to Direct Mail Pieces

There is no doubt about it—well planned die cut advertising pieces are attention getters. A die cut definitely adds interest and effectiveness which cannot be achieved as strikingly by any other means.

Die cutting is not new, but there seems to be no end to the clever ideas which keep popping up. Take, for example, the hand of cards which "pops up" (see Number 3, above) when the folder is opened. The cards are printed in black and playing-card red. The card-table-top green background, showing around the cut out of the hands and cards, makes a very realistic effect.

Folder Number 4 includes an unusual "wrinkle": The central figure,

originally printed on the cover, was completely die cut and glued onto the third page. When the cover is closed, the illustration is a part of the cover design; when the folder is open, the picture appears in relief on the inside page.

Number 6 is the old "pennant" standby which folds to form several small pennants. Number 8 is a simple but useful photo protector.

A reproduction of the advertiser's distinctive entrance way makes a novel die cut flap to hold down the cover of folder Number 9.

*By Glenn J. Church*

When folder Number 10 is closed, only the cat's tail can be seen, seemingly protruding from the bag. The entire cat (as well as the wording "is out of the bag") is visible when the piece is opened.

The calendar numerals, in standup Number 12, are visible through the die cut panels until the tab is pulled and the advertiser's message (printed beneath the rows of numerals) comes into view.

Piece Number 15 makes up into a bed, complete with a customer enjoying a good night's sleep.

One particularly important suggestion is to make good use of color. It can heighten considerably the effectiveness of die cut pieces.

TYPOGRAPHER • PRINTER • INSTRUCTOR

*Carroll D. Coleman*

By FRANK S. HOLOWACH

• A MASTER typographer with a light type touch and a designing eye is Carroll D. Coleman, operator of the Prairie Press and instructor at the University of Iowa.

Although his teaching schedule tears him away from his book-making three days a week, Coleman has had four books chosen during the past five years as among the fifty best designed in the United States. The American Institute of Graphic Arts has thus far placed five of his selections on its fifty-best list, and the New York Trade Book Clinic has given awards to several of his typographic creations.

The latest three books chosen for the Graphic Arts award were "Ego and the Centaur," by Jean Garrigue; "Some Natural Things," by James Laughlin; and "For the Unlost," by Josephine Jacobson.

In between printing books and teaching, Coleman finds time to redesign newspapers in Iowa, streamline University publications, write trade magazine articles, and criticize commercial printing designs. When the day's work is done he finds minutes in which to re-read classics and poetry and devote time to his main interest in life: typography.

#### Broad Printing Experience

The printing of words has held a strange fascination for him ever since he handled pieces of foundry type twenty-nine years ago in a high school printing course. He early had the urge to create his own distinctive printing, however, rather than to imitate the work he saw about him.

This desire first took form in a quarterly poetry magazine, *The Golden Quill Press*, which he began printing at twenty-one in the basement of his home. Since he was fifteen he had been turning out announcements, cards, and pamphlets on an old foot press, but the taste of a more permanent form of printing made him lose almost all interest in commercial work.

try. Of his trip, he remembers only his stop at Phoenix, Arizona.

"I worked one night on the *Arizona Republic*. The temperature outside was 114 degrees; inside, with the help of linotype melting pots, 123 degrees. That was my last night in Arizona," he said with a grin.

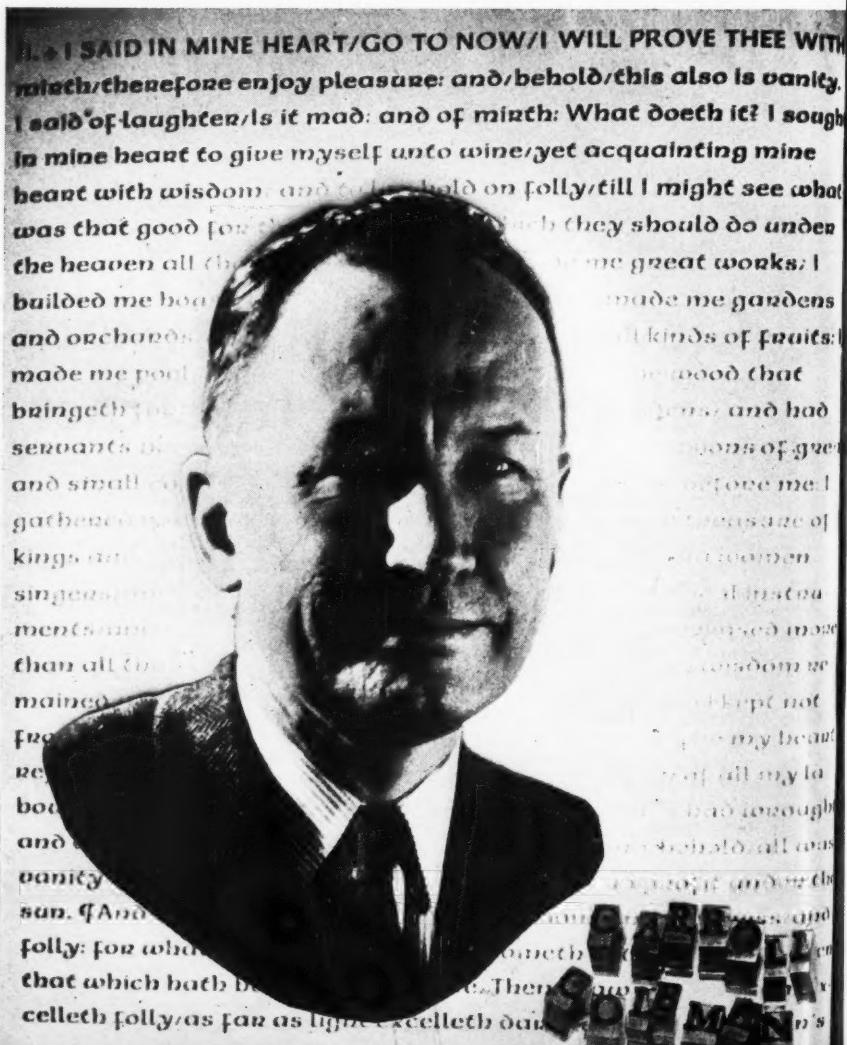
In 1934, while recovering from an illness, he oiled the old foot press in the basement and began printing odd jobs again. Liking this freedom of composition, he bought additional equipment and set up his own shop. That was the beginning of the Prairie Press, a beginning during depression days and with limited equipment—a 10 by 15 Gordon jobber, a run of Bulmer, Arrighi, Goudy's Text, plus a few of the titling fonts.

Five years later Paul Bennett, a master of the craft, called Coleman one of the five most courageous book designers.

Something other than hand-set type, ink, and paper went into the twenty-seven books printed during the first ten years the one-man

For seven years, Coleman worked on the Muscatine *Journal*, Iowa, as a compositor, and then spent brief periods with commercial printing plants, weekly newspapers, and a Chicago advertising company. In between jobs he rounded out his experience with a tramp tour of the West. He worked his way through various towns and cities, noting the methods of printing in each, and leisurely toured sections of the coun-

Carroll D. Coleman, typographer, looking out of a page from an edition of the Ecclesiastes which he is in the process of printing. Unusual type in background is Hammer's American Uncial. In lower right-hand corner, Mr. Coleman's name is spelled out by pieces of type (by manipulation of photo)



Prairie Press was in operation. Coleman's competence in printing and design, based upon years of study, went in also.

Not satisfied with the printing course introduction he had in high school, he began to read all he could find on the subject. The Muscatine library provided some examples of good printing, but the best facilities were in Chicago. The Newberry Library's Wing collection of books on typography was considered one of the best in the United States and examples of modern fine presses were available at the Lakeside Press Library. He made four or five trips a year to study the styles of printing and to note criticism of specimens.

The best points he incorporated into his own printing efforts, and the best books he bought for his library to further his active interest in the private press.

#### Likes Rugged Legible Type

The one work which he believes all printers should read thoroughly is Updike's "Printing Types." This book did more than anything else to edge him away from fanciness and toward simplicity in type. Along the way he became profoundly influenced by eighteenth century typography, a period in which he feels the best English punch cutter, William Martin, brought the Roman letter to the height of perfection. Of the three type faces of this period, Baskerville, Bell, and Bulmer, he favors Bulmer because it is legible, hard-working, beautiful, but still has a rugged quality of which readers do not tire easily.

#### Importance of Spacing

"In my book work I appropriate certain features of this period of typography—the simplicity and the straight-forwardness—and combine the best elements of modern design with familiar type faces," Coleman explained. "I feel this combination best interprets contemporary life. All the non-essential elements are stripped from typography and the words are presented with pleasing simplicity."

However, his printing is not confined to eighteenth century type faces. At times he incorporates the feeling of that period by using contemporary type such as Perpetua and Lutetia. In the cases for occasional use are Garamond, Centaur, Arrighi, and Deepdene.

Although the type selection is material, Coleman feels the way in which the type face is used is far more important.

Jean Garrigue

## THE EGO AND THE CENTAUR

A New Directions Book

Typical of the neat, conservative typographical style of Mr. Coleman is this cover meticulously letterspaced and printed in black and red (dashes only) on snow-white laid antique stock

"Typography's largely a matter of spacing," he said. "Although people do not know type faces most of them have an instinct for design and recognize good work when they see it."

Prairie Press books are generally printed in the modern manner, although with old style types because he believes sans-serif types are harder to read in any amount. Rules and flowers are little used because they block communication. Woodcuts and line drawings provide the illustrations in most instances since they harmonize with type and do not require coated paper. Margins, optically governed, are used to advantage. Black, red, and brown are the colors used, if any; Coleman thinks other colors should be grayed down to softness. Impression is firm and even, and the binding of a Prairie Press book is precise.

#### Books Regional in Scope

Besides the stamp of the craftsman, the books have one other quality in common: they are regional in scope. In the Mississippi river town of Muscatine, where he first opened his shop, Coleman spent many hours talking with his artist friend, Grant Wood. Wood advocated regionalism in painting and he persuaded his friend, Carroll Coleman, to follow the same line in printing and publishing. Most of Coleman's book titles are by regional writers,

such as August Derleth, Paul Engle, Wallace Stegner, Thomas Duncan, and Fern Gravel.

It was also Wood who gave him the idea of joining a university faculty. Many years ago Wood was associated with the Iowa art department and he envisioned an art village where every creative medium from painting to printing would be represented.

#### Guidance Helps Students

That dream was not quite realized. In 1945, Coleman became director of the typographic laboratory in the Iowa School of Journalism and typographic supervisor of University publications, but most of his duties involve teaching, not creative work, except in a broad sense.

Almost forty-four, Coleman is a bit on the brawny, broad-shouldered side of six feet. Easy-going, genial, he is well-liked by his students and fellow faculty members. He has an irrepressible sense of humor which helps reduce the nervous tension that is produced by the demands of his painstaking work.

"Mr. Coleman's guidance has been of tremendous help to students," Leslie G. Moeller, school director, declared. "His sessions at the Iowa Press Association district meetings, in which he criticizes and suggests improvements on commercial printing brought in by members, have been an extremely popular and beneficial feature."

#### Books on Fifty-Best List

But the Prairie Press is a press divided. Half of the shop equipment is in Muscatine and the other half is in an Iowa City garage; and its operator is on the printing job only half the time. Established as an expert, Coleman has from six to seven times the amount of work offered to him that he can handle. From these jobs he picks those which give him the freest hand in design, type, and paper selection.

Although extremely modest, Coleman feels that since only one book was on the fifty-best list in his first seven years of printing and four books out of the last five years made the grade, he is improving. At that rate, the Prairie Press should make even more of a name for itself and its distinguished operator in the years to come.

(Reproductions of some of Coleman's designs for programs, stationery, and announcements for the University of Iowa may be seen on page 53 of THE INLAND PRINTER for April, 1947.)

# Salesman's Corner

BY

Forrest Rundell

• ARE YOU interested in going after a share in a market for printing which spends more than sixty-five million dollars annually? The market is there, but more than half of its printing is now being produced on office duplicating machines. Are you good enough to buck their competition for that business?

A few issues ago we discussed in some detail the fact that health and welfare agencies are large users of printing. We also suggested some means of approach to their printing problems. Since that article was written a survey has been made which gives some idea of the extent to which these agencies used printing in the year 1947. Through the kindness of Mr. Robert Holmes we are now able to bring our readers a summary of the most important facts about printing which were brought out.

#### Expenditures for Publicity

The survey was conducted by the National Publicity Council for the Health and Welfare Services, New York City. This group is in the business of aiding social service agencies in the solution of their publicity problems and has a board of directors composed of men and women prominent in that field. While its main contact with the subscribers is through its magazine, *Channels*, the agency also operates a complete service for its membership, giving advice through correspondence and through publications which bear on publicity problems. Its members are the executives responsible for public information in health and welfare organizations throughout the country.

A short time ago the National Publicity Council conducted a survey of the money spent for publicity during 1947 by sending a detailed questionnaire to 1700 of its subscribers. Six hundred or approxi-

mately 35 per cent replied. Mr. Robert Holmes, business manager, has no accurate figures as to the total number of such agencies in the country but believes that these 1700 represent something less than one third of the number. His conclusion is that the six hundred who replied probably represent less than ten per cent of the total in the United States. This means that the figures in the survey may safely be multiplied by ten to get an approximation of the actual market.

Another point: He says, "These figures do not include the publicity and public information budgets of such large national organizations as American Red Cross, National Tuberculosis Association, the National Society for Prevention of Infantile Paralysis, and American Cancer Society. They are figures from the smaller agencies such as any printer in a small or medium size city would be likely to find in his own territory. Of course, they also include local agencies in the big cities."

#### Totals of Printed Pieces

The total amount spent last year for public information by the agencies reporting amounted to \$6,515,713.90. Multiplying by ten shows a sixty-five million dollar market, enough to interest a lot of printers.

Broken down by types of printing used, the council's report was as follows: Seventy-five per cent of the agencies issued annual reports; 54 per cent used booklets; 39 per cent used envelope stuffers; 38 per cent used programs; 49 per cent used announcements; 58 per cent used bulletins; and 36 per cent used posters.

Totals of the number of printed pieces used were:

Annual Reports.....	1,815,352
Announcements .....	4,710,570
Programs .....	1,023,545
Posters .....	1,594,622
Booklets .....	12,309,360
Bulletins .....	5,210,487
Envelope Stuffers.....	11,847,064

Total ..... 38,511,000

Here again we need to move our decimal point one place to the right to get an approximation of the total market. Doing this gives us almost four hundred million pieces of printed matter.

A breakdown by types of reproduction used, however, makes somewhat less pleasant reading for the printer. Letterpress accounted for 27 per cent of the work while offset took care of 16 per cent. Less than one per cent, mostly posters, was

manufactured by silk screen. But, and here is the rub, 57 per cent of the total pieces were office manufactured. Mimeographing, varityping, and reproduction by other office devices were used.

Clearly, here is a portion of the field in which good selling is needed. The agencies are under continuous pressure to keep down expenses. They evidently believe that the use of cheap, home-made printing is one means to this end.

#### Office Machine Mailings

This proposition, of course, is hard to prove. Postage, envelopes, and addressing costs remain the same no matter what the reproduction process used. Letterpress and offset, when effectively done, can undoubtedly out-pull office reproduction machine mailings. Probably they will cost more. The question then arises, will the conventionally printed work pull enough more per thousand mailings to out-earn the office-made mailing pieces?

While the printer will have difficulty in quoting figures to prove his case against the mailings manufactured on office duplicating machines he has one strong point in his favor. If he knows his work he is experienced in the art of preparing or at least helping to prepare effective direct mail printing. On the other hand, once a social service agency purchases an office duplicating machine it cuts itself loose from help in the preparation of its mailings. Conventional printing offers preparation service in addition to mechanical production. The office machine offers mechanical production only. The salesman's services

Once  
isn't  
enough



Keep hammering away—  
repeat, repeat, repeat  
your advertising message.

—from "The Jaqua Way"

alone are worth much of the difference in cost between the professional work of letterpress or offset and the relatively amateurish work done on office machines.

But before the printer banks too much on this service advantage it may be well for him to look at a few figures on the way his social service agency friends regard him. In the questionnaire the agencies were asked "By and large, how do you feel about the services of your present printer?" In the six hundred papers returned opinions were divided as follows: Satisfied, 375; dissatisfied, 69; neutral, 69; no answer, 28; both satisfied and dissatisfied, 59.

#### **Agencies Need Expert Help**

A more detailed breakdown of the figures showed that 34 per cent of the buyers regarded their printers with feelings ranging from indifference to definite dissatisfaction. In other words, one out of every three social service and welfare agencies is an immediate prospect for a new printer, provided that printer really has good service to offer.

One other subject on which the questionnaire secured information is of interest. The question was asked "During what months do your expenses for publicity material run high?" Here are the answers:

	High	Medium	Low
January	151	126	137
February	135	131	148
March	147	151	119
April	124	176	116
May	104	166	136
June	62	140	200
July	38	91	252
August	62	76	246
September	199	105	100
October	259	108	50
November	198	127	83
December	172	114	108

These figures do not add up evenly because many of the replies ignored part of the question. However, the figures show a definite tendency to slacken off during June, July, and August and to reach the top in the fall months, particularly October and November.

Let us analyze this report in the light of what it means to the average printer:

1. The market is general throughout the country. Probably more than 5,000 health and welfare organizations are scattered across the country, not counting the municipal and state aid.

2. The average publicity budget reported by the agencies queried

was just under \$11,000. (Remember, this does not include *any* of the big national organizations.)

3. The work can be done by the ordinary commercial job printing shop.

4. One out of every three health and welfare agencies is indifferent toward its printer or definitely dissatisfied with him. As we all know a dissatisfied customer is a competitor's best prospect. Go to it. Your prospect may be *the* one of three.

5. More than half the pieces used last year in this field were "homemade"; that is, made on office duplicating machines. Here, then, is an excellent opportunity for creative printers to sell ideas that will switch the agencies to our product. Our work has its advantages; what it needs is strong selling.

Incidentally, it may jar the complacency of some of our compositors to know that in this field alone more than two hundred million serviceable mailing pieces were

produced last year without benefit of compositor.

6. Health and welfare agency work is unfortunate for us in its timing. It is slack in summer and heavy in the late fall.

#### **Dissatisfied with Printers**

And here is a comment by Mr. Holmes: The people who prepare the general publicity and fund-raising campaigns for health and welfare agencies are desperately in need of expert advice and help. The National Publicity Council is acutely conscious of this need because of the nature of the questions it is called upon to answer. Printers will find the agencies receptive to ideas to an extent found in few other markets. The health and welfare agencies usually do not have sufficient printing to enable them to hire a worker who has mastered the technique of publicity creation and production. This is the printer's opportunity.

## **Inventive Genius in the Graphic Arts Was Hard at Work Over Half a Century Ago!**

*(From the files of The Inland Printer)*

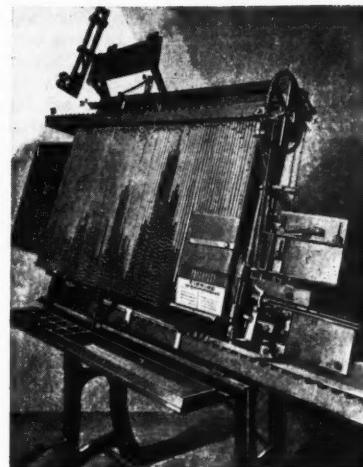
In the September, 1885, issue of *The Inland Printer* was introduced the complex-appearing device pictured at the right. It was called by its inventor, Alex Lagerman, of Sweden, a "composing, justifying, and distributing machine."

Present-day composing machines far outstrip it in performance, of course, but considering the fact that it was developed long over half a century ago, it is a remarkable example of the handiwork of early inventive genius in the graphic arts.

Mr. Lagerman's invention was a two-man machine; the compositor sat at the right-hand side in front of his copy, while the distributor stood on a platform on the left side of the device. Thus composition and distribution could be accomplished simultaneously.

The long vertical slots, sloped backwards, held the individual pieces of type. The faces of the letters were forward so that an alert operator might detect the presence of a wrong letter.

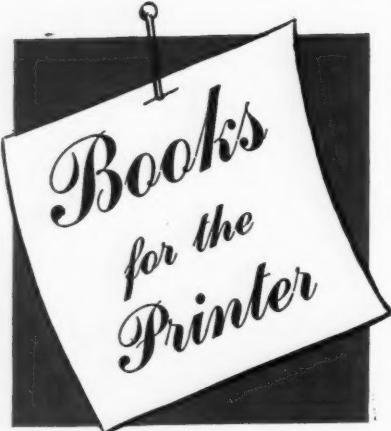
Beneath the type slots may be seen a long serrated iron bar, with three rings resting on it, and the composing stick with the balance of the composing apparatus. To operate the device, the compositor moved the rings and stick assembly until it aligned with the particular letter to be set. Then as a ring was depressed, the composing stick elevated slightly and small iron pincers opened to take a piece from the bottom of its channel. When the ring was re-



leased, the type fell into position in the stick. When a line had been set, depressing the proper ring caused the composed line to travel up to the line justifier.

Distribution was accomplished by reversing the procedure and making use of equipment similar to that employed in composition.

The machine was comparable in size to present-day line-composing machines. A rapid operator could set around 140 pieces of type a minute.



AS A SERVICE TO OUR READERS,  
THE BOOKS REVIEWED HERE MAY  
BE ORDERED DIRECT FROM OUR  
BOOK DEPARTMENT

**PRINCIPLES OF PERSONNEL TESTING,** by C. H. Lawshe, Jr., Professor of Psychology at Purdue University, deals with psychological tests for personnel in business and industry. The author states that it is his hope that the book will prove useful to those now in or soon to be in managerial positions as a statement of what can legitimately be expected of tests, and as a guide to the establishment of the policy framework within which a testing program must function. Emphasis has been placed upon procedure rather than theory, and upon results rather than rationale.

Opening with "The Basis of Personnel Testing," Mr. Lawshe takes his readers through "Measures of Job Success," then on to methods of analyzing and presenting facts, mental ability tests, and so on to inaugurating and operating a testing program.

"Principles of Personnel Testing" is priced at \$3.50 a copy, and may be ordered through THE INLAND PRINTER book department.

**THE ART OF LETTERING,** by Harold Deighton, is prepared especially for students in their class work, as well as for those endeavoring to master the art of lettering through private study. A simple system for beginners is presented, also chapters on the alphabet, monograms, and pen lettering. Notes on materials required for lettering are given in an appendix.

Of intense interest is the opening chapter, "Our Alphabet," in which the author gives a brief historical survey of the development of our alphabet, from the early pictograms through to the English alphabet of twenty-six letters. This chapter, as well as the rest of the book, is copiously illustrated.

The author writes out of wide experience in practical lettering and also in teaching, and it is evident he has made an extensive study of his subject both

from the historical viewpoint and the practical application of lettering. Recognized as an authority, he is at present an instructor at Burnage High School for Boys, in Manchester, England.

"The Art of Lettering," by Harold Deighton, is priced at \$3.25 a copy, and may be ordered through THE INLAND PRINTER book department.

ANDREW LOOMIS, one of the nation's top illustrators, has succeeded admirably in his latest book, "Creative Illustration," in preparing a test designed to assist those intent upon a career in commercial art. "Creative Illustration" includes three hundred 9- by 12-inch pages literally packed with guidance in word and picture for the artist who is early in a career to which he is determined to devote all the concentration and effort such a career calls for.

Not for the beginner or for those interested in art only as a hobby, "Creative Illustration" presents fundamentals of illustration. Beginning with line—the very foundation of artistic expression—the book covers, in understandable text and hundreds of excellent illustrations by the author (including twenty-two pages in full color) such essential subjects as tone, planning, various "approaches," color, telling the story, creating ideas, fields of illustrations, and many others. Covered in detail are the various art techniques such as pencil, charcoal, dry brush, scratch board, *et cetera*.

"Creative Illustration" is extremely practical, and represents the sincere effort of an outstanding artist to help others who, too, would succeed in their chosen profession. The text may be ordered from the book department of THE INLAND PRINTER for \$10.00.

**"HOW TO TAKE INDUSTRIAL PHOTOGRAPHS,"** by Moni Hans Zielke and Franklin G. Beezley, \$5.00 per copy, may be secured through THE INLAND PRINTER book department.

Professional photographers may scoff the authors' attempt to place picture-taking on a plane easily grasped by those house magazine editors, advertising men, and others who are called upon to plan and take their own photographs. Messrs. Zielke and Beezley, however, have based their concise, well-illustrated 113-page book on actual picture-taking experiences while associated with the Allis-Chalmers Manufacturing Company in Milwaukee and their carefully selected material which will help all who photograph men and machines.

Divided into four categories—editorial interest, human interest, news interest and "how-to" interest—the book outlines the various steps in taking brilliant pictures of machines and the men and women who operate them, from many angles and all distances.

More than one hundred large photographs which were actually used by the Allis-Chalmers Manufacturing Company in their employe and public

relations program are included. Emphasis is placed on lighting whether it's a picture of a gigantic machine or a human interest study of an employe. Next to each is a description of how the photograph was used, how it was done, and especially of interest is that the authors show by diagram placement of lights to get desired results.

Although many who will use this book as a handy reference may have to alter suggested lighting set-ups to fit individual needs, the basic principles are there for those who want to get photographs that will help sell products, influence public opinion, and educate and entertain employees.

**A GUIDE TO ESTIMATING PRINTING,** by Ruthven K. Smith, in its new and completely revised edition, offers in handy, convenient form numerous tables and schedules which will be found of untold value in estimating printing operations and materials. These tables and schedules simplify the work of estimating, and make it possible to do that work more quickly.

As Mr. Smith states in his preface, "the aim of this Guide to Estimating is to show the principles of costing through simple schedules and tables easy to use." The price tables and schedules (based solely on cost and do not carry any margin of profit, which must be added according to the individual policy of each firm) are all based on facts in accordance with sound accounting principles, and are the result of years of work in research, analysis, and mathematical calculations.

The book is in loose-leaf form, with celluloid covered tabbed index guides to enable quick reference to any section, the sections being as follows: Introduction, which includes instructions for the use of the guide as a whole, also instructions for casting up manuscript copy, both typewritten and longhand, into type; paper stock requirements; composition, machine and hand; lockup and imposition; press-work, letterpress; ink estimating; cutting and trimming; bindery schedules; offset lithography; ruling; and miscellaneous information.

Each section starts with introductory material explaining the operation covered in the section, also details pertaining to how to use the tables and the schedules and, where necessary, examples showing the use of the tables.

A wealth of information of importance and practical value to the estimator is given throughout the book, in addition to the many simple and easy-to-use tables which will be found of great help in eliminating much of the guesswork from estimating.

The guide to estimating, as Mr. Smith states, is intended for those doing a general printing business, and it is not applicable to specialty printers.

"A Guide to Estimating Printing," by Ruthven K. Smith, is priced at \$12.50, and may be ordered through THE INLAND PRINTER book department.

MANUAL OF PRACTICAL OFFICE SHORT CUTS contains 625 ideas or short cuts for simplifying or speeding up various phases of office detail work, these being compiled from suggestions submitted by members of the National Office Management Association. The ideas are classified under such headings as accounting, billing, cash, communications, filing, and so on, twenty-eight headings in all.

Priced at \$3.50 a copy, it may be ordered through THE INLAND PRINTER book department.

A HUMAN RELATIONS CASEBOOK FOR EXECUTIVES AND SUPERVISORS, by Frances S. Drake and Charles A. Drake, is another addition to the long list of books dealing with the varied ramifications of personnel management. The authors take a somewhat different approach to the subject in that they present actual case records, offer their own comments, then leave it to the reader to write in his own conclusions.

The book is in five sections, the first dealing with adjustment of the human resources, others with developing attitudes and sentiments, using and abusing incentives, bargaining with groups and individuals, mobilizing the brain-power of an organization, and the ways of executives and supervisors.

"A Human Relations Casebook for Executives and Supervisors" is \$2.50.

ANNUAL OF ADVERTISING ART, 1947—This is the twenty-sixth annual of advertising art issued under the auspices of the Art Directors Club of New York. It shows reproductions from the exhibition of advertising and editorial art which was shown in the galleries of the Metropolitan Museum of Art in the spring of 1947.

Next in value, probably, to having the opportunity of examining at first hand the finished examples of advertising art as shown in the exhibition is being able to spend time studying reproductions of that art. Herein is where this annual stands out as a medium of constructive help, for in addition to presenting the award winners from the exhibits, the annual offers the opportunity for studying them at leisure. It also offers the advantage of being able to keep the reproductions available in handy form and in permanent binding for future reference when inspiration and ideas are being sought.

Shown and classified in this latest annual are advertisement design of the complete unit, editorial design, display design, magazine advertising art, newspaper advertising art, trade periodical advertising art; direct mail, booklet, and house magazine art; poster and display art, as well as editorial art from magazines.

Of additional value are the large number of advertisements at the back of the book, which offer excellent possibilities for worth-while study of art and typographic arrangement as applied to advertising.

"Annual of Advertising Art, 1947" is \$7.50 a copy.

## SIMPLE COOLING DEVICE FOR OFFSET FILM DEVELOPMENT

By George Winthrop Perry

● IN THE development of the negatives for offset printing it is important that the development solution be maintained between rather narrow temperature limits. Around 68 degrees is recommended but temperatures between 65 degrees and 70 degrees will work out well. Unless this temperature can be maintained it is impossible to determine correctly just what exposure should be given to the negative in order to get excellent results when the offset job is printed.

Crowson-Stone Printing Company of Columbia, South Carolina, does a great deal of its work by offset. To make certain that the developing solution was maintained at a proper temperature, a method was conceived which does a most effective job. The basic idea was that of Charles E. Stone, owner of the printing firm, who worked out the contrivance with the aid of a local refrigeration man.

### Soft Drink Cooler Used

In the first place a wooden tray was made, this being sufficiently large to take the largest offset negative that might ever be used. Then the tray was lined with copper. That provided a very satisfactory developing tray to use for processing the offset negatives.

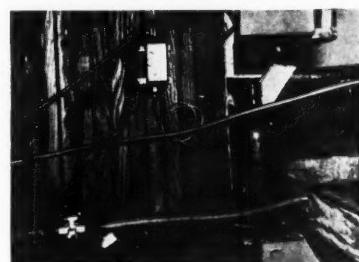
The company had a soft drink cooling box which was used to keep the chemical solutions cool. It was planned to rig this up so that it could be used with the offset negative developing tray.

### Thermostatic Control in Tray

The refrigeration man made a coil of copper tubing, so contrived as to fit around the inside of the box. In that way the cold water in the box could be used to cool the water in the copper tubing coil. One end of this coil was connected with the city water supply so that the water would run into the coil and through the box. From the box the coil passes to the developing tray where it empties its water. (The lower photo in the next column illustrates this cold water tube.)

Next a thermostatic control was located in the developing tray, the control being connected with a solenoid valve in the water line between the box and the developing

tray. The thermostatic control was set at from 65 degrees to 70 degrees. When the developing solution goes above 70 degrees the thermostatic control in the developing tray actuates the solenoid valve and lets in some cold water, sufficient to drop the developing solution to 65 degrees to 70 degrees. As soon as the



Picture above shows the thermostatic control (at top) and solenoid valve, below, for developing tray at right, a simple contrivance used at Crowson-Stone Printing Company for controlling temperature of the developing solution. Below is intake tube for cold water inside tank



temperature between these means is reached the thermostatic control in the developing tray automatically actuates the solenoid valve and shuts off any further supply of water until such time as the temperature of the water advances above 70 degrees.

The whole job cost less than \$125 to make, excluding the box which the Crowson-Stone Company already had. But these boxes can be picked up second-hand for around \$75, so even including the price of the box, the complete contrivance would amount to less than \$200. It has been doing a most excellent job so far at the plant.

To avoid loss of temperature in the water on the trip from the cooling box to the developing tray, that part of the copper tubing running from the cooling tank to the developing tray has been insulated with rubber hosing which prevents any noticeable or disturbing loss in temperature in the water.

## AMERICAN PAPER MANUFACTURING INDUSTRY SEES SOME SIGNS OF RETURN OF COMPETITIVE MARKET

• THE PAPER manufacturing industry, with its production capacity substantially increased during the past two years, is making steady progress in catching up with the over-all demand for paper and paperboard, and signs of a returning competitive market are appearing, although pipe line inventories have not yet returned to normal in some important grades.

Robert E. Canfield, executive vice-president of the Groundwood Paper Manufacturers Association, in a review of the changing situation for all grades of printing paper, said recently that 1947 was a sellers' market.

"The extraordinary demand for printing papers seems to be clearly over the peak," Mr. Canfield continued. "The day of any price for any paper and no questions asked seems also to be pretty definitely passed. I think that supply and demand will be very nearly in balance, and that price levels generally will move, if at all, only as justified by quality and cost changes."

### Longest Period of Demand

A real balance in the supply-demand ratio will come with a falling off in the demand rather than an increase in production, John G. Massengale, vice-president of the Eastern Corporation, has long contended and still believes. "We have had the longest period of sustained demand in the history of the paper business," he said recently at a meeting of dealers in Boston, "and some day that period is going to come to an end. There are some signs of it already. A few paper items are in surplus supply, some are in adequate supply, and it would seem logical that this will ultimately extend to all categories of the industry. . . . A comparatively small decline in the production and use of non-durable goods, and a corresponding decline in paper use, which follows closely the use of non-durable goods, would quickly change the supply and demand picture on paper."

This year will see the culmination of the postwar inventory replacement period in paper, predicted Loeb Cole, president of the International Statistical Bureau, which is publisher of the International Pulp and Paper News Service, itself a large user of paper.

"Scarcities for the most part will become a thing of the past," said Mr. Cole. "That does not mean that you will see a free and easy sulphite situation or a return to the period of inventory excesses prevalent immediately prior to the war, but it does mean an end to the black and gray markets we've been experiencing in the past several years. Prices have advanced to a point where unit demand is falling."

Inventories in some grades of paper are now accumulating to the extent

that paper dealers are again actually trying to sell their paper to printers. Many printers, too, have accumulated inventories, as evidenced by the advice printing trades associations have been giving to members. Said one group:

"The large number of printers who continue to hoard paper—much of it of wartime quality—should decide now that the time is ripe (in fact is overripe) when they should get rid of at least that part of it that cannot compare favorably with paper as currently produced, because of the increasing reluctance of printing buyers to accept inferior grades, regardless of any benefits in the way of price that may be offered them."

Freed for the first time in several years from preoccupation with the shortage problem, paper industry leaders at the 1948 convention of the American Paper and Pulp Association had more time to devote to other matters. Chief among these was consideration of the long-range supply of wood and pulp. Regardless of temporary ups and downs in the business cycle, pulp and paper authorities believe that the long-term trend is distinctly upward, and that paper consumption by 1955 may reach 30 million tons, compared with 25 million tons in 1947.

Commenting on the industry's increased papermaking capacity in relation to future needs, Reuben B. Robertson, president of the American Paper and Pulp Association, said in his annual report that "despite all the new capacity, the public is, as far as we can tell by the yardsticks available, actually consuming most of the paper it buys and it is buying all we can make. Unless something unforeseen happens to this demand, I seriously doubt that we have anything to fear from expanded capacity beyond a return to the necessity for capable, active salesmanship."

"Even if current demand for conventional paper grades should diminish, there are a multitude of new uses for paper awaiting only freer supply. It is not unreasonable to hope and expect that this deferred demand can take up such slack as develops, provided the price of paper remains competitive with other commodities seeking the same outlet."

### Supply of Raw Materials

Concern of the industry over the future supply of raw materials for paper was reflected in Mr. Robertson's annual report. "Probably the problem most basic to the whole industry is that of wood supply," he said. "During the past two years the association has continued its policy of promoting, in co-operation with other organizations such as the American Pulpwood Asso-

ciation and the American Forest Products Industries, the adoption of forestry and wood procurement policies which tend to preserve the nation's woodlands as a self-replenishing source of raw material.

"The association has been especially active in attempting to open up new sources of wood, as and when economic conditions permit. For instance, the association last fall took the initiative in bringing together representatives of various interests—pulp and paper companies, the Forest Service, and railroads—whose co-operation can and may well result in economic access to the vast stands of pulpwood in the National Forests of Colorado, Montana, Wyoming, and Southern Idaho."

"The pulp and paper industry is becoming a major factor in forest conservation," said E. W. Tinker, executive secretary of the American Paper and Pulp Association. "The tremendous investments required for the establishment of manufacturing facilities and their immobility have made necessary consideration of adequate supplies of wood to give assurance not only of accessible supply, but also of permanent supply. Fifteen million acres of forest land are now in company ownership. Over 90 per cent of this land is being held for permanent production of the forest crops. Also, an intensive educational campaign is being carried on to stimulate good forestry practices upon land not in company ownership, but upon which the paper industry is dependent."

"More and more paper companies are actively engaged in engineering their future wood supplies, balancing the cost of wood production under intensive forestry methods within close range plants, against longer hauls with increasing transportation costs."

### Vulnerable to Competition

Part of the motivation back of attempts to increase the wood supply is apparently the desire to make this country more self-sufficient, so that the industry won't have to depend too much upon foreign imports of pulp. Under reciprocal trade agreements and with eventual increased production in Europe, pulp from these sources might offer unfavorable competition with the domestic product.

"In the field of international trade, the pulp and paper industry has serious concern," said E. W. Tinker. "The domestic market for paper in 1947 and for many years before World War II created the greatest volume of dollar exchange of any United States market. The total of all purchases was over \$660,000,000 or about 11 per cent of the total dollar volume of all imports in 1947. Newsprint accounts for over \$300,000,000 and the wood pulp for \$220,000,000. These data indicate the vulnerability of pulp and paper industry to competition."

Statistically, 1947 was a record year both for domestic pulp production and for pulp imports.

# The Month's News

Section devoted to timely items concerning men and events associated with printing. Copy must reach editor by twentieth of month preceding date of issue

## NEW YORK PLANTS MERGED

Charles E. Schatvet has engineered a merger of Guide Printing Company -The Kalkhoff Press of which he was president, with the 111-year-old Burr Printing House, the merged company having been named Guide-Kalkhoff-Burr, Incorporated. He has announced that the combined firm will invest \$500,000 within the next few years in improved equipment.

Mr. Schatvet, whose training was received in Carnegie Institute's printing department, from which he was graduated in 1933, assumed the presidency of the Guide Printing Company after the death of his father in 1939. He merged his company with the Kalkhoff Press in 1942, and since that time modernized the combined plant at an expense of \$250,000.

In the new set-up of Guide-Kalkhoff-Burr, Incorporated, Mr. Schatvet is president; Roy L. Hansen, head of the former Burr organization, is the vice-president and general manager; and the vice-presidents are Miss Annie L. Green, Lawrence Landsman, Clarence P. Bowyer, and Martin J. O'Keefe.

Equipment in the merged plant will consist of the best machines of the separate plants plus new machines to be installed. In the pressroom, it will consist of Miehle Verticals, Numbers 29, 41, 56, and 5/0s in one- and two-color models. Of the seventeen typesetting machines, twelve will be kept, including nine quadding and centering Intertype mixers and Ludlow units.

Mr. Schatvet's basic operating policy is expressed by him in these words: "I have found that by eliminating equipment that is not constantly in use and by operating on a two-shift basis in every department, or three shifts where necessary, we can reach a productive capacity through this concentrated set-up that is hard to beat." Illustrative of the working out of this policy is the history of the merger in 1942 of the Guide Printing Company and the Kalkhoff Press. Presses of the Guide plant were sixteen, and thirteen in Kalkhoff, but when Mr. Schatvet got through with his plans, the merged plant had ten speedy new presses. Plans were then made for replacing every item in the plant, which required six years to do at a cost of \$250,000, which was completed early this year.

Mr. Schatvet's philosophy of increased production through moderniza-

tion was outlined in considerable detail in an article in THE INLAND PRINTER for February, 1948, which concluded with this statement by Mr. Schatvet: "As an industry we will never overcome the evils of under-capitalization, price cutting, the lack of cash when it is needed most, and inability to be healthy customers of our supply trades until we learn more about the intensive use of less but more modern printing equipment."

## BRITISH PRINTERS EMIGRATING

Employment abroad is becoming increasingly appealing to British printers. Empire countries have a demand for higher skilled operatives, many of them ex-servicemen who have service training on top of technical training.

According to a report from England, Canada is cited as one country taking a limited number of men. South Africa also has been actively recruiting skilled printing labor, particularly those with newspaper experience. Press mechanics are also emigrating.

Wages in the Empire countries are regarded as being good, but the major



OTTO E. ZIMMER

attractions are better food standards and the freedom from postwar restrictions, which offer little hope to workers that they can make any major promotions in Britain at present.

## LNA PLANS CONVENTION

Shortage of manpower, training of apprentices, equipment replacements problems, and sales of lithography will be among topics to be discussed at the forty-third annual convention of the Lithographers National Association at White Sulphur Springs, West Virginia, July 21 through 23, so W. Floyd Maxwell, executive director, has announced. Panels made up principally of men in the industry will discuss the questions. New York, Chicago, Cincinnati, San Francisco, and other lithographic centers will be represented at the convention by plant owners and managers.

## APPOINTS NEW MANAGER

Otto E. Zimmer has retired as manager of the Baltimore branch of American Type Founders Sales Corporation after fifty-five years of service in the graphic arts, forty-four years of which were with the ATF and a predecessor company, H. C. Hansen Type Foundry, which was absorbed in 1922.

W. J. Taylor, for three years with the Cincinnati branch of ATF, has



W. J. TAYLOR

been named to succeed Mr. Zimmer as manager of the Baltimore branch, so Robert C. Marquardt, vice-president of the American Type Founders, Incorporated, has announced.

# NEW YORK EMPLOYERS AND UNION PRESSMEN

## NEGOTIATE NEW CONTRACT FOR EIGHTEEN MONTHS

• ACCEPTING a proposal made by Theodore W. Kheel, director of New York City's Division of Labor Relations, the Printers League Section of the New York Employing Printers Association and Typographical Union Number Six ("Big Six") reached a contract agreement on April 17 which gives union members an increase of \$9.29 a week and resolves issues raised under the Taft-Hartley Act.

On the following day the union membership, having received approval from the executive council of the International Typographical Union, voted 1,350 to 864 to accept the settlement, and a fifteen-month contract with the League was signed on April 19.

Under terms of the settlement the day shift will be paid \$90 for a thirty-six and one-quarter hour week, or approximately \$2.48 an hour, in place of the weekly rate of \$80.71 under the old contract. The rate for the night shift is \$95.58 for the same number of hours, or \$2.64 an hour; for the lobster shift, \$95.58 for thirty-two and one-half hours, or \$2.94 an hour.

Members of the union employed in job shops also get a bonus of \$2 a day for the twelve-day period from April 6 to 18 inclusive.

### Provisions of New Contract

The agreement climaxed six weeks of somewhat confused negotiations which included a two-week strike. The spotlight on the dispute between the nation's commercial printers and the ITU shifted from Chicago and Philadelphia to New York City early in March when members of the Printers League Section of NYEPA posted "forty-hour" week notices in their plants.

On March 10, the League members dramatized the ITU "no bargaining" policy by posting their own "conditions of employment" which, among other things, lengthened the work week to forty hours. These conditions of employment notices were to remain up until a new contract was signed.

This move brought Woodruff Randolph, president of the ITU, to New York, and negotiations were started on March 13. Representatives of the Printers League, ITU, and Big Six worked out a "contract formula" which Mr. Randolph agreed met the union's security needs "so far as possible under the hazards of the Taft-Hartley Act."

With agreement reached on a contract formula, only economic issues such as wages and hours remained to be negotiated locally. In spite of the League's posting of notices, members of the union had continued to work and it was thought that a contract agreement would be reached without a work stoppage. But two days after the contract formula had been worked out,

the union voted to strike against those of the 247 League plants who kept their notices up (the union called it a "lock-out"). An estimated 3,500 of the 4,200 job shop members went out.

Meetings of employer and union representatives continued for the next two weeks in Mr. Kheel's offices. When it appeared that a wage settlement was near, the League, bowing to the request of Mr. Kheel, who was acting on behalf of Mayor William O'Dwyer, voted to take down the notices and return to the thirty-six and one-quarter hour status at the old wage scale, pending a new contract.

composing room work in shops covered by the contract and includes such classifications as hand compositors, typesetting machine operators, make-up men, bank men, stonehands, proof-readers, machinists for typesetting machines, operators and machinists on all mechanical devices which cast or compose type or slugs, operators for perforating type used in composing or producing type, and operators of phototypesetting machines.

4. The problem of jurisdiction over future new methods of composition is covered in a section which reads that "in the event of the introduction of any process, machinery, or equipment affecting the composing room work as herein defined not in use in League plants at the date this contract is effective, or any such process, machinery, or equipment used as an evolution



Negotiating committee of New York employers and Pressmen's union. From left, front: Vincent Killoran, Walter Curran, president of local union; A. F. Oaks, head of Printers League Section of NYEPA; Jacques Pollak. Rear: Peter Mallon, Dan McVicker, Max Reiter, O. F. Newkirk, William Johnson, and Al Levy. Agreement was reached in six weeks, which included a two weeks' strike

Provisions of the new contract which are designed to give the union maximum security under the Taft-Hartley Act include the following:

1. The employers agree to limit composing room work to jobs obtained on a "normal account" basis. (They will decline orders from plants being struck by ITU, offered because of the strike and not on regular customer basis.)

2. Composing room work is to be performed only by journeymen and apprentices. Journeymen are defined as : (a) employees who have completed approved apprentice training as provided in the contract; (b) journeymen members of the union; or (c) applicants for work who, upon reference to the School for Printers Apprentices (which is jointly operated by the Printers League, Big Six, and the New York City Board of Education) by a member of the League, secure a certificate of competency issued by the examining board of the school. These provisions take the place of the closed shop clause.

3. Jurisdiction of the union is defined in specific terms as including all

or substitute for current processes, machinery, or equipment, all questions concerned with method of operation and the complement of men required shall be determined by a commission made up of two representatives of the League and two representatives of the Union, a fifth man to be chosen by the four commissioners in case of a deadlock."

If the four cannot agree upon the fifth, he will be selected by a judge of the Appellate Division of the Supreme Court. The commission will have the power to investigate, hear evidence, and decide the method of operation and complement of men for any of the above-mentioned processes, machinery, or equipment.

5. The contract provides that if the closed shop and other provisions now denied by the Taft-Hartley Act are again permitted, discussions will be started immediately with a view to the restoration of such clauses as part of the regular contract.

6. General laws of ITU effective January 1, 1948, if they are not in

conflict with law or the contract, govern relations between the employers and the local union on conditions not specifically enumerated in the contract.

7. No employee covered by the contract will be required to cross a picket line established because of an authorized strike by any other subordinate (local) union of the ITU.

#### AGAINST USE OF GASOLINE

Gasoline is not required in printing or lithographing plants, according to a report of a special committee of the Graphic Arts Association of Michigan which made an investigation of the subject in conjunction with the fire department of Detroit. Chairman of the committee was W. F. Wild. Other members were Thomas P. Henry, Jr., representing typographers; Elmer F. Wagner, representing lithographers; Ed Redies, representing bookbinders; and Cecil Jourdan, representing the advertising printers. The major part of the report as given by Mr. Wild, follows:

"Sometime ago you asked us to investigate and report back to you on substitutes for the use of gasoline in the printing and lithographing plants of Detroit. Your committee met with Captain Farrell of Detroit Fire Department and after receiving his ideas, approached the technical departments of several oil companies to discover technical information as to various physical properties of their products.

"Calls were also made on a sufficiently large number of lithographers and printers to discover what solvents were used in their plants. As a result of this investigation it can be categorically stated that except for special instances where special problems are met by the use of gasoline, this, or any other low flash-point solvent, is wholly unnecessary in a plant.

"It can be safely assumed that in view of our investigation the use of gasoline presents an unwarranted hazard in any plant. Its use has been completely discontinued in all of our establishments."

The committee submitted a tabulation of six solvents which are suitable for washing type in letterpress plants and washing rubber blankets, zinc or aluminum plates or molleton dampeners in offset plants.

#### REPORTS ON SURVEY

Greater demand for private labels on merchandise is indicated in results of a survey conducted by the American Management Association concerning packaging, packing, and shipping. In answer to the question: "Do you find the emphasis on private labels and brands greater or less?" Sixty-seven per cent of the firms responding reported greater; 11 per cent reported no change; and 22 per cent said "less."

Sixty per cent of the answers indicated that there had been a shift to a buyers' market; 82 per cent of the answers showed that during the past year there had been a rise in the volume of their business; and 68 per cent of

the firms reported a rise of their profits "before taxes" last year of an average of 30 per cent.

Concerning increase of demand for packaging materials and design, the percentage believing a greater demand will be noted during the current year was 74 per cent on materials and 84 per cent for design.

#### TRADE IN SOUTH AMERICA

American equipment is sought by South American printers and lithographers, so David W. Schulkind, president of E. P. Lawson Company, commented after his return from a tour of Brazil, Uruguay, and Argentine. He said that prior to World War II, Ger-



DAVID W. SCHULKIND

many sold 85 per cent of the equipment used by the graphic arts in Latin countries, but buyers are now turning to the United States to supply their needs.

Increase of use of pictorial illustrations in their advertising, and more abundant use of informational literature are among the factors that are making South American printers and lithographers more prosperous, according to Mr. Schulkind. He said that when he arrived in Buenos Aires on March 1, the day the Argentinian government took over the railroads, the city was literally "wallpapered" with posters explaining why the government had purchased the railroads. Other posters proclaimed health and educational messages. The South American is becoming cognizant of the value of multicolored printing.

"Our manufacturers cannot let purchasers of machines shift for themselves, once they have paid for them," commented Mr. Schulkind. "It is necessary to set up trained service organizations to instruct operators in the care, function, and maintenance of equipment and carry in stock replacement parts. Complete instructions printed in the language of the countries where equipment is to be used

must accompany the machines, including service manuals with diagrams."

He said that sharing of knowledge as we know it in this country is not the rule in South American countries, but the practice may be developed. While on his tour, Mr. Schulkind studied the field looking toward the appointment of dealers to handle Lawson products.

#### A. F. LEWIS

A. F. Lewis, editor of *Graphic Arts Monthly*, died suddenly of a heart attack in his Chicago office on April 8.

Born in London, England, in 1877, Abraham Franklin Lewis was brought to the United States when a boy. His parents settled in Nashville, Tennessee, where young "Abe" became a printer's devil. Coming to Chicago in 1892, he learned the trade as a compositor, working for a number of firms as a journeyman printer and also as a foreman.

Later Mr. Lewis became a partner in Clark & Lewis, a firm which specialized in dance programs and other items for lodges and political groups which required advertising to finance them. Here he developed his sales ability.

In 1909 he started his first Printing Trades Blue Book, working meanwhile as a deputy sheriff to pay living expenses. The Illinois edition was successful, so he established other Blue Books. His brother, Meyer Lewis, became interested in the project, and operates the New York office, which a number of years ago became separate, independent of the Chicago office.

The *Graphic Arts Monthly* was established by Mr. Lewis in 1929. He pulled it through the hard depression years and made the magazine prosper.

Abe Lewis was active in various movements in the graphic arts, having become interested in the formation of what was called the "Pica" club in Chicago, now known as the Printers Supplymen's Guild of Chicago. This organization a year ago gave him a testimonial dinner in honor of his services to the graphic arts. He was also instrumental in helping the Chicago Club of Printing House Craftsmen, in 1921, to conduct the first Graphic Arts Machinery Exposition.

#### COMPTON TAKES NEW POSITION

Robbins and Barber, public relations counsel for Printing Industry of America, Incorporated, and other organizations, have announced that Glenn C. Compton resigned his position as New York editor of THE INLAND PRINTER to edit "Service for Printers," a new editorial service being sponsored by PIA, and to serve as a specialist on printing industry accounts including PIA. Mr. Compton was connected with THE INLAND PRINTER for three years, and for six years previous was editor of *Printing News* and associate editor of the Graphic Arts Production Book. He is a member of the Printing House Craftsmen and has given a number of addresses before various graphic arts groups in the East.

#### RESEARCH COMMITTEE MEETS

Technical men from supply trades and the industry itself were asked to attend the three-day meeting of the research committee of Lithographic Technical Foundation, which opened in Chicago on April 15. Following a brief address of welcome by Don Black, the newly elected president of the Foundation, and introductory remarks by Ernest E. Jones, research committee chairman, Michael H. Bruno, research manager of the Foundation, gave a brief description of the research program now in process.

In the meetings which followed, the research men in charge of the work gave progress reports of each problem under their supervision, reports being followed by open forum discussion. G. W. Jorgensen presented the work being done on halftone screen studies, statistical study of printed subjects, effect of relative humidity on albumin and deep-etch plate coatings, dark reaction and continuing reaction on plate coatings, and Lithographic Technical Foundation's sensitivity guide.

Dr. Paul J. Bartsch described the work being done on desensitization of plates through the use of cellulose gum, and the Cronak process for zinc plates, and the newly developed Brunkak process for protecting albumin plates. Further work on desensitization was presented by G. N. Martin in his report on the measurement of wettability of metals through the measurement of contact angles.

Robert F. Reed told about the work on paper previously done at the National Bureau of Standards in co-operation with the Foundation, and then introduced C. G. Weber of the Bureau, who described the present status of work in progress in Washington. Mr. Reed then discussed the contemplated blanket research program.

Due to the predominance of chemists, engineers, and other technical men, most discussions were couched with scientific terminology. For years the technical men in the supply trades and the lithographic industry have realized the need of such a meeting, and although discussions were limited to Foundation projects, the opportunity which this gathering afforded was appreciated. Thus at the suggestion of several of the LTF staff, a meeting was called for technical personnel only, to consider forming a separate group which would sponsor meetings not limited to Foundation activities.

It was made clear that there would be no connection between the Foundation and the new organization but since Mr. Bruno had more or less fathered its formation and was well acquainted with technical men in the industry, he was selected for the presidency. W. H. Wood, Harris-Seybold Company, was elected vice-president; and George Wilhelm, Rand McNally, accepted the office of temporary secretary-treasurer. The president was empowered to select five men to serve on the first board of governors, to pre-

pare a constitution which would be submitted to prospective members for approval. Since the enthusiasm behind this movement originated within the lithographic industry, the organization will be kept within that industry and the supply trades, later including men from the other branches of the graphic arts.

Don H. Black, Western Printing and Lithographing Company, Racine, Wisconsin, was elected president of the Lithographic Technical Foundation. The other officers are: vice-president, George Schlegel III, Schlegel Lithographing Corporation, New York City; treasurer, Charles W. Frazier, president of Brett Lithographing Company, Long Island City; secretary, Charles P. Schmid, Trautmann, Bailey & Blempey, New York City. W. E. Griswold is executive director, with offices in New York City.

New directors elected to serve a three-year term are: Ralph D. Cole, Consolidated Lithographing Corporation, Brooklyn; B. E. Callahan, Inland Lithograph Company, Chicago; John L. Kronenberg, S. D. Warren Company, Boston; Harry E. Brinkman, Cincinnati Lithographing Company; Frank P. Meyers, Copyier Lithograph Company, Cleveland; Joseph P. Thomas, U. S. Printing and Lithographing Company, Cincinnati.

#### BRITISH TO STANDARDIZE INKS

Work has been progressing in Britain on the standardization of printing inks to be controlled by the British Standards Institution, the recognized body responsible for the fixing of basic industrial materials standards.

An ink standardization committee has made the following recommendations: They propose adoption of standards for two sets of ink, red, yellow, and blue for the three-color set; and red, yellow, blue, and black for the four-color set. The red and yellow will be common to the two sets, and the blue of the three-color set will be darker in shade than that of the four-color set.

Inks were considered on the bases of hue, light-fastness, and concentration. To retain scientific records of these inks, the Printing and Allied Trades Research Association has agreed to provide spectrographic curves for each.

Manufacturers will retain the standard of hue by visual matching, and the spectrographic curve will serve as a check to any variation. Under present supply difficulties it is not immediately possible for all manufacturers to work to set formulas, but it is expected that they will be able to retain these standards within small tolerances.

Subject to a check on small matters such as the hue of the red and the suitability of the black, the committee has approved the adoption of these two sets of ink and has agreed to submit them to the BSI as a basis for the formation of a British standard.

#### ANNOUNCE TYPE FILM

Type-making from the procedure followed by Gutenberg more than 500 years ago to that practiced today in the foundry of the American Type Founders is portrayed in a sound motion picture in color, and will be available for local showings in accordance with schedules being arranged by the general sales department of the ATF Sales Corporation, of Elizabeth, New Jersey. The movie is titled "Type Speaks," and it requires twenty-five minutes to run.

First showing of the film was in Elizabeth, before a group of publishers and editors of graphic arts and other publications, a few government officials, printing equipment manufacturers, educators, and others. The film opens with a portrayal of a modern television studio with Ben Grauer, radio commentator, as master of ceremonies. Following historical and current operational scenes in the ATF type foundry, the use of type in printing establishments and the vocational schools is visualized. The film closes with specimens of type in action.

#### ANNOUNCES DISTRIBUTOR

Eastern Corporation, paper manufacturer with general offices in Bangor, Maine, has announced the appointment of Southern Paper Company, Miami, Florida, as its distributor in that trade area.

## ANSWERS It's a Quiz

Here are the answers to the quiz on page 59. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. The IBM Electromatic, and lately the VariTyper.
2. There is no difference; the terms are synonymous.
3. False; ink should be laid on the surface and not driven into the paper. Rapid surface drying gives the gloss effect.
4. Yes, corrections can be made on plastic plates the same as with electrotypes.
5. a; 428,832,844 books were produced in 1945.
6. False; the "wove" screen was not used until about 1750.
7. Less than type height. Makeready builds up the center so the edges fade into the paper.
8. Finer grain, forms and curves better, etches faster, and wears better.

By R. Randolph Karch

## WISCONSIN PRINTERS CONFER

Training of apprentices and other topics of interest to managers of printing plants were discussed at the third annual graphic arts conference held under the joint auspices of Milwaukee Graphic Arts Association and Wisconsin School of Commerce at Milwaukee, April 3, attended by 250 executives from printing centers of Wisconsin.

Charles A. Connard, Western Printing and Lithographing Company, Racine, presented a talk describing the way in which apprentices are selected and trained by that organization. He said that public school authorities had been co-operating with Western's apprentice school, and that excellent results are obtained.

Selling methods of printers were described by Howard G. Knowlton, president of the Knowlton-Washburn Company, Chicago, and "Factors Affecting Costs" were enumerated and explained by Andrew Jackson Farr, assistant secretary of the Graphic Arts Association of Illinois.

"Most printing is custom-made and actual costs are not known until completion of orders," said Mr. Farr. "Actual costs can be determined only by means of a printer's cost system which will indicate hourly cost rates. To predetermine costs a system of budgeting is advised—the setting up of advance estimates of all expenses and performance of the men and machines. Such budgeting is not a substitute for a cost-finding system but rather is an important supplement to it."

Francis F. Gregory, A. O. Smith Corporation, spoke on "Public Relations," illustrating his address with charts; Don H. Black, Western Printing and Lithographing Company, spoke on the value of research work and specifically described the work of the Lithographic Technical Foundation laboratories in Chicago. Other speakers included Carl W. Moebius, Moebius Printing Company, president of the Graphic Arts Association; members of the faculty of the Wisconsin School of Commerce; and H. R. Freund of Intertype Corporation, describing the new "Fotosetter."

## EXPANDS RESEARCH

Printing Plates Research, Incorporated, research organization of nineteen electrotype manufacturing firms of the United States and Canada, will spend \$150,000 for research during the next three years, according to a decision made at a recent meeting of the board of trustees held in Chicago. The Batelle Institute, of Columbus, Ohio, founded on a non-profit basis, will continue to do the research work. The outstanding development thus far achieved by the research work has been the invention of the plastic electrotype molding process, known commercially as the PPR molding process.

Broadening of the policy of the group has resulted in establishing associate memberships permitting firms

so affiliated to receive non-exclusive use of any PPR invention without any additional charge except to share in current research expenses.

## ORGANIZE NEW CLUB

Forty charter members constitute the London, Ontario, Club of Printing House Craftsmen, organized March 23, at a meeting during which Norman Clement, of Rochester, New York, who represented the International Association, presented a charter to the club. Officers elected by the club and installed by Mr. Clement are: president, A. V. Holland; vice-presidents, H. Hartlieb and V. Lobaskie; secretary, Ray Correl; treasurer, H. Mennill.

## COXHEAD BUYS GOUDY HOME

The home of the late Frederic W. Goudy, noted type designer who died a year ago, was purchased at auction in April by Ralph C. Coxhead, head of the corporation of the same name which manufactures the Vari-Typer. Mr. Coxhead said he would preserve the property as a shrine for printers, and may establish a school of type design on the premises.

Mr. Coxhead bought the property, a seventeen-room farm house and twenty acres close to Marlboro, New York, at the eleventh hour, just as it was about to be sold to the highest bidder. The morning of the auction he read in the newspapers that the home



Pictured at presentation of charter to London, Ontario, Printing House Craftsmen club, from left: Harry Hartlieb, Vic Lobaskie, A. V. Holland, Norman Clement, and W. H. Griffin, the guest speaker

Five additional members were named on the board of governors: W. Banfield, R. Facer, D. Grieve, M. Minhnick, and F. Simmonds.

Guest speaker at the meeting was W. H. Griffin, director of sales, Mergenthaler Linotype Company, whose talk was on present processes and new equipment being developed.

## REPORTS ON SURVEY

Results of an industrial survey made by the Pennsylvania Department of Commerce show that \$39,171,354 has been invested in the expansion of the printing industries of that state within the past three years by forty-seven companies. Fourteen paper manufacturers were reported as having invested \$32,171,354 in the same period, and twenty-four paper products concerns invested \$12,285,168 in expansion enterprises. Thus the additional investments in these projects aggregate \$83,683,055 for the three-year period. No wartime expenditures were included in the industrial survey.

The over-all survey was conducted by an official questionnaire mailed to 2,400 companies in all industries in Pennsylvania. The replies—1,086 of them—covered 1,411 plants.

was to be sold. The news story ended with the sentence: "The Goudys (Frederic T. Goudy, son of the master designer) clung to the hope that some person interested in the art of printing might show up at the last moment to buy Deepdene and preserve it." Phoning the Goudys, Mr. Coxhead asked that the auction be held up until he could arrive from New York City to enter a bid. He purchased the property for \$18,000.

Deepdene, which took its name from Deepdene Avenue, Forest Hills, New York, where the elder Goudy worked until he moved to Marlboro in 1923, was a hallowed place even during his lifetime. Type artists from all over the world went there to visit Goudy, who was ranked by many with Jenson, Baskerville, Caslon, and Garamond.

The old mill on the property in which Goudy used to have his work shop burned to the ground in 1939, destroying most of his original type designs, type face matrices, and major parts of his collection of fine tools. The old press on which William Morris printed the Kelmscott edition of "Chaucer" was also destroyed. Drawings and tools rescued from the fire and Goudy's manuscripts are stored in one of the

seventeen rooms of the house in which the younger Goudy and his wife still make their home.

Ironically, Deepdene was saved by a man whose company developed and manufactures a composing machine that eliminates the use of movable type and competes with foundry and machine-set type for which Goudy had designed so many faces. Mr. Coxhead pointed out that the improved model of the Vari-Typer uses a wide variety of type faces and that his company is in search of new designs. Bentley Raak, who designs the faces for the Vari-Typer, was a student of Goudy for ten years.

#### PIA PUBLISHES TWO MANUALS

Two manuals have been published by the Printing Industry of America, Incorporated, one on the PIA Uniform Accounting and Cost Finding system, and the other on PIA Research and Operations, containing a series of monographs as a guide to production and research. These two manuals constitute part of the proposed nine-volume set of educational books to be produced by the PIA.

A committee on business controls, headed by Arthur A. Wetzel of Wetzel Brothers, Milwaukee, supervised the production of the book on uniform accounting and cost finding. It is a revision of the volume published by the United Typothetae of America (predecessor of PIA) in 1938.

Frank Pfeiffer, Reynolds and Reynolds, Dayton, Ohio, is chairman of the committee on PIA research operations which produced the manual on that subject. The monographs thus far produced represent the combined labors of sub-committees and the Government Printing Office at Washington, D. C. Plans of the various committees and sub-committees call for revisions to be made from time to time in both manuals so that subscribers will have up-to-date information on file.

Seven other volumes to be produced according to plans of the general education committee, as financial backing is secured, will be treatments of subjects in executive-management, production-management, selling of printing, estimating, composition, bindery work, presswork.

#### NAMES ANOTHER DISTRIBUTOR

Type and Press of Illinois, Incorporated, Chicago, has been appointed to handle sales of Craig Dri-Sprays and powder to letterpress and carton printers in Illinois by Ernest Payne, president, Payne and Craig Corporation, national distributors.

#### ISSUES DESCRIPTIVE FOLDER

F. P. Rosback Company, of Benton Harbor, Michigan, has just published an eight-page folder concerning its line of saddle gang stitchers. The text describes power automatic-fed machines and their operation. Specifications of seven machines are given.

#### REPORTS ON PAPER DISCOUNTS

Paper merchants in twenty of the forty-six major printing centers of the United States have retained trade discounts of two per cent for prompt payment of accounts, or have returned to the practice rather than reducing discounts to one per cent, so the Printing Industry of America, Incorporated, has reported. In several cities, the discount rate was retained but payment time has been shortened. Cities where all or most of the paper merchants are now on a two per cent basis are listed by the PIA as including Chicago, Columbia, South Carolina; Kansas City, Memphis, Omaha, Raleigh, North Carolina; Richmond, and St. Paul.

Paper merchants are divided in their practices by allowing either one or two per cent in Dayton, Detroit, Fort Worth, Los Angeles, Nashville, Racine, and Spokane. The ratio is approximately fifty-fifty.

Cities in which the paper merchants have placed cash discounts on a one per cent basis include Atlanta, Hartford, Philadelphia, and St. Louis. In these cities some of the merchants retain the two per cent discount basis. Other "one per cent cities" are Albany, Cincinnati, Cleveland, Columbus, Indianapolis, Louisville, Milwaukee, Seattle, and Portland.

In New York City, the discounts are on an official one per cent basis but some printers are "privately" receiving two per cent discounts from merchants, so the report states.

Donald L. Boyd, president of the PIA, who has been leading in the national fight of printers to retain the two per cent discount, estimates that approximately \$300,000,000 worth of paper is purchased by printers annually through paper jobbers. He said the fight has been partially successful and would be continued.

## "Finest Saw in the Low Price Field"

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*Ben Franklin*  
TRIMOSAW

The Ben Franklin's features have been pioneered on Hammond TrimOsaws over the years. Without them, a printer's saw will not do the job for which it is intended. By choosing the Ben Franklin, you know you are assured Hammond quality and accuracy and also full range for handling from the smallest to the largest work. The Ben Franklin is the lowest priced good saw that can be built and is ideally suited to the weekly newspaper and smaller commercial plant. Comparison proves the Ben Franklin TrimOsaw excels all others in the low price field.

Write for bulletin 915 which fully views and describes this machine, there's no obligation.

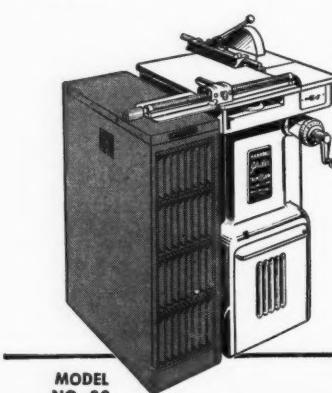


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THE INLAND PRINTER for May, 1948

#### BRITISH MONOTYPE REPORTS

Increased demand for new faces, full order books, and changing conditions in export markets are the main features of the printing machinery picture as seen by the Monotype Corporation, Limited, London. Speaking at the annual meeting of the company, Sir R. Geoffrey Ellis, the chairman, said:

"Our order book, both for home and overseas, is still very full. We would naturally prefer to serve first old and tried friends and new customers at home, but necessity compels us to export a very large percentage of our manufacture. The overseas position has enabled us without too much difficulty to meet the government's demand for export, thus ensuring a reasonable quota for materials in short supply."

"Although priorities and quotas have been available, the difficulty of obtaining just the materials required at the right time has kept us continually on the alert. While we have received less material than we could have dealt with, we have been able, in some measure, to increase our production. We have not been able to take full advantage of the new machinery we have installed, chiefly because of the shortage of electric supply."

"We have been asked to consider new and special type faces. This evidence of re-awakened—or may we say only deferred—interest in artistic printing is very heartening. Our difficulty is that for the present such work is inevitably delayed but interest is kept well alive and progress will be made as soon as possible. At present we are concentrating on developing some of the frequently demanded Near and Far Eastern scripts."

"In India we are meeting the changed commercial conditions due to political alterations by arranging for separate branches in India and Pakistan. Our position there is strong, owing to the special attention we have given to a number of faces designed to meet exceptional demand for scripts of several languages. In Ceylon we are also busy.

"Demand from South Africa continues strong and our daughter company there is doing very well. Trade in Australia and New Zealand is increasingly limited by currency and import regulations, but from there, too, we have useful inquiries. In Malaya and along the China coast we are still conditioned by wars and the aftermath of war."

#### APPOINTED DIVISION MANAGER

Darwyn C. Jackson, since 1936 associated with the Western Newspaper Union, has been named manager of the printing machinery division of the company with headquarters in Omaha. He was appointed manager of the Kansas City branch of the company in 1936, and in 1938 was transferred to Omaha as resident manager. Following four years of service in World War II, he returned in 1946 to the company's employ under the supervision of E. L. Walters, vice-president and general purchasing agent at Omaha.

## UNION ANNOUNCES OPENING OF NEW BUILDING FOR TECHNICAL SCHOOL AT PRESSMEN'S HOME

• A FOUR-STORY building, each floor containing 12,000 square feet of space, housing the Technical Trade School of the International Printing Pressmen and Assistants' Union of North America, at Pressmen's Home, Tennessee, has been completed and is now being used. The announcement, under the title "Another Milestone," is made by George L. Berry, for the past forty-one years president of the International, in an attractive brochure of sixteen pages and cover, printed in full color at the school.

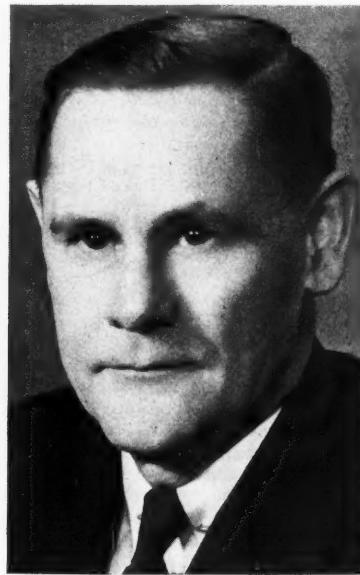
The first two floors of the new building are occupied by press equip-

school and also editor of *The American Pressman*, expressed his grateful acknowledgment "for the splendid cooperation of those who have made contributions to the advancement of the Technical Trade School, and likewise to others who have contributed in any way to its progress and success." He included members of the union and printing equipment manufacturers, then continued:

"Quite naturally, most of the leading manufacturers of printing machinery and equipment realize the mutuality of interests which exist between those who manufacture and sell printing



George L. Berry, head of International Printing Pressmen and Assistants' Union for 41 years



Thomas E. Dunwody directs the technical trade school and editor of "The American Pressman"

ment. In the conduct of the school the equipment must serve five distinct purposes: for instruction, production, demonstration, exhibition, and for trials, experiments, and testing.

The third floor has the library, which includes the printing museum for the students, the research department, as well as the general technical information offices.

The entire fourth floor is given over to the auditorium with sufficient seating capacity to take care of the convention of the International when held. It is planned also to hold conferences of every kind related to the printing industry. Meetings of the Technical Trade School alumni will be held at Pressmen's Home from time to time to afford an opportunity for an exchange of experiences and knowledge gained by the men since leaving the school.

In a tribute to friends of the school, Thomas E. Dunwody, head of the

equipment and the skilled craftsmen and the executives responsible for its efficient operation. They are fully cognizant of the fact that it is good business to have skilled craftsmen trained in the specific use of their machines. These progressive manufacturers have made a great contribution toward quality and efficient production in hundreds of plants by the installation of modern equipment in the school."

The Technical Trade School was established "to study trends and to provide a practical educational institution which would keep abreast of technological advances and provide the means whereby men already in this skilled trade would add to their knowledge and skill and master new methods, machines, and processes, as they were produced and used by the industry, and thus be able to meet the changed demands which might be made upon them."

Another object of the school was to permit men who did not have an opportunity in their respective shops of becoming well-rounded craftsmen or to become efficient in the operation of a variety of machines on the various classes of printing. It thus offered to these thousands of men in the trade a means of earning more security and more permanency in their trade."

Because men who come there from the plants in Canada and the United States do different classes of work and thus have different objectives, and their years of experience in printing may vary from four to thirty years, it is impossible to give a fixed course to a large group. The courses therefore are elastic in order to meet each individual's needs in so far as this is possible. Men in training are given highly intensive, personalized courses.

In the brochure, references appear concerning twelve different courses in presswork and ten correspondence courses. In the section of the brochure devoted to offset courses, the statement appears that the school operates a modern camera and offset platemaking department, two shifts a day, and that "highly intensive courses are offered to carefully screened applicants in either offset camera work or offset platemaking, or combination."

#### CRAFTSMEN NAME WINNER

Frank Persell, art director of the school publications division, Indianapolis Engraving Company, Indianapolis, was declared the winner of the Printing Week stamp contest of the International Association of Printing House Craftsmen, and a cup, suitably inscribed, will be given to him at the forthcoming convention in Cleveland, August 8 through 11. Nine other designs will be awarded honorable mention certificates.

Mr. Persell's design will be used by the International Association of Printing House Craftsmen as the official poster stamp in the 1949 observance of Printing Week, January 16 through 22. All winning designs will be on exhibition at the convention. Forty designs were entered in the contest and the winners were picked by the members of the International board.

Mr. Persell is a member of the Indianapolis Club of Printing House Craftsmen, having joined in August, 1947. He served in the United States Army from September, 1944, to February, 1946, and had been employed previously in Cleveland, Pittsburgh, and by the Indianapolis Engraving Company to which he returned after discharge from the army.

Winners of honorable mentions are: J. E. Helmer, Quincy, Illinois; Paul Berger, Los Angeles; Robert Darby, Ottawa, Canada, won two honorable mentions; Gordon J. Holmquist, Los Angeles; Thomas W. Shootman, Honolulu; Joseph F. Luszos, Washington, D. C.; Gene Rice, Chicago; Lawrence V. Beckmeyer, Portland, Oregon.

## PRINTING INDUSTRY OF AMERICA BOARD MEETS TO DISCUSS CURRENT PROBLEMS OF INDUSTRY

• MORE than 100 printers from fifty graphic arts centers assembled in their capacities as the board of directors of the Printing Industry of America and as the executive committees of the Union Employers Section and the Master Printers Section of PIA at Hot Springs, Arkansas, the week of April 19 to consider problems related to the industry. Donald L. Boyd, president of PIA, presided over the general board meetings; Thomas P. Henry, Jr., Detroit, over sessions of the Union Employers Section; and Clyde Murphy, St. Louis, over the meetings of the Master Printers Section.

The disturbed condition of labor relations was reviewed by the union employers with emphasis upon the conflicts between the National Labor Relations Board and the International Typographical Union concerning the application of provisions of the Taft-Hartley Law to points in dispute. Mr. Henry reported that the UES has been enabled to put up a united front in its presentation of the views of the union employers whereas prior to the formation of UES such united action could not have been achieved.

The Master Printers Section, representing employing printers who conduct their businesses on an open shop basis, has recently completed a series of pamphlets dealing with the hiring of new employees, grievance procedures, the workings of wage incentive and bonus plans by which employees may earn more than standard wages, and suggestions on how to promote and maintain satisfactory personnel relations. Mr. Murphy, who addressed the printers on the open shop system, said it was better than the union shop system, and that employees and employers

in open shops were on a friendlier relationship than was evident at present in the union shops.

Research activities of the PIA were reported upon by Frank Pfeiffer, chairman of the committee. He said that the group was working on means of communicating with members more frequently and efficiently concerning research developments including operation of new equipment and methods. He expressed the view that the industry is in the midst of a "revolution" and amplified his ideas by saying that "there is hardly an item of our productive processes which will not be materially changed within the next few years."

Arthur A. Wetzel, Milwaukee, chairman of the committee on business controls, reported that special sub-committees are working on producing the accounting and cost-finding manual, developing a report on the proper use of financial reports in the printing business, and another sub-committee is grappling with the subject of depreciation as applied to the industry. Other sub-committees are to be organized to report on salaries of executives and supervisors; credits and collections; sales management and production control; and classification of shops in the industry.

James J. Rudisill, chairman of the education committee, reported that \$70,000 had been raised from 350 members of PIA to underwrite a series of nine training courses which represent the PIA educational program. Two of the manuals are now in hands of subscribers, both being in loose-leaf form so that data may be kept up to date.

Raymond Blattenberger, chairman, trade relations committee, reported on success achieved in having paper merchants retain the two per cent cash discount rate, and indicated that the solidarity of printing establishments through the organization of PIA has been demonstrated in this movement and that suppliers have been favorably impressed with the strength of the organization.

Carl E. Dunnagan, vice-president of PIA and chairman of a special committee on employee communication, reported that favorable action had been taken concerning establishment of a service by which members may purchase basic editorial material to be used in employee or in external house organs. He said that detailed information would be supplied to PIA members at a later date.

Total membership of the PIA was reported as 3,376, an increase of 227 from September 1, 1947 to March 31, last. Membership is said to represent 85 per cent of the total volume of production of commercial printing in the United States.

THE INLAND PRINTER for May, 1948



## WILL SELL BRITISH EQUIPMENT

Robert H. Gregory, head of Gregory's Overseas, Limited, export distributors of British-made printing equipment, recently visited some of the major cities of the United States appointing regional distributors for his firm's products. Mr. Gregory's company represents James Halley & Sons, builders of the Halley line of presses, rotary numbering machines, gumming machines, book-chopping machines, and other printing equipment units. According to Mr. Gregory, his organization's primary objective is to make available equipment not duplicated in the United States rather than identical items in direct competition with American manufacturers.

Of particular interest is the Halley rotary, roll-fed press which prints from rubber plates at high speed on a wide variety of paper stocks. From type, or relief plates or electrotypes, a bakelite matrix is pressed. From this is molded a rubber plate 1/16 or 1/8 of an inch thick. A cloth treated on both sides with an adhesive agent is used to mount the rubber plate on the metal cylinder. Almost any surface can be printed from this type of plate, and in many instances makeready is totally eliminated.

This type of Halley press is built in one-color, two-color, or three-color units. Two procedures may be followed, depending on the requirements of the job: Either unwinding, printing, and rewinding, or unwinding, printing, and flat-sheet delivery. An electric heating element inside of the impression cylinder efficiently solves problems of drying.

Mr. Gregory reports that in numerous sections of England labor at reasonable cost is plentiful for industry. Steel, too, is readily available to those engaged in manufacturing for export—although it is practically unobtainable by some industries engaged in the manufacture or fabrication of products which are for use in England exclusively.

Mr. Gregory is also head of Gregory's of Liverpool, Limited, paper converters. Because of the continuing severe paper shortage in England, this firm does no export business. Its allotment of pulp is but 19 per cent of the amount it received in 1939.

In addition to the United States, Mr. Gregory's printing equipment distributing firm exports to many other countries of the world. In South America, Mr. Gregory reports an amazing interest in and demand for British-made printing equipment. A delivery schedule of from three to four months may be one major contributing factor.

## NEWSPAPER PUBLISHERS MEET

Development of a system that will "provide for the transfer of type characters from transparent film to a printing plate" was foreseen "before many years pass" by C. M. Flint, director of mechanical research of the

American Newspaper Publishers Association, speaking before the annual convention of that group, held last month in New York City. Mr. Flint believes that the development of such a device will be evolutionary rather than revolutionary.

A history and summary of the new devices designed for eliminating typesetting were presented by Mr. Flint. He discussed the Vari-Typer, the proportional spacing typewriter of IBM, the newly announced Fairchild Lithotype, the Justowriter, Edison margin justifier, Intertype's Fotosetter, the Multigraph Duplicator, and Artype and Fototype for headlines. He also commented on the Fairchild photo-electric engraving machine, the Line-O-Scribe, and Type-O-Writer keyboard. Several of these new machines were on exhibit.

## DISPLAY BOOKS BY OFFSET

Eighty-one books produced by the offset process selected from 398 entered in a contest comprise the 1948 exhibition arranged by Books by Offset Lithography Incorporated displayed at the Swigart Paper Company's Gallery of Ideas, Chicago, from May 5 to 28, after which they will be displayed in New York City from June 22 through June 26.

A preview of the exhibit took place at a meeting of Chicago Book Clinic at Normandy House Tuesday evening, May 4. Guest speaker was A. Albert Freeman, New York, executive director Books by Offset Lithography, Incorporated. He reviewed the manner in which supply firms and lithographers organized the association and methods used to promote interest of publishers toward consideration of producing



Stanley Morison, distinguished British typographer, on left, and Carl Purington Rollins, right, Printer to Yale University, are photographed during a recent visit they had with Thomas E. Donnelley, center, head of the Lakeside Press and R. R. Donnelley & Sons Company, Chicago, Illinois

Members of ANPA voted an assessment of 25 per cent of regular dues to increase the research fund from \$40,000 to \$280,000 for the next two years. Projects include work on an automatic router and eliminating packing mats through use of thermosetting or other resins. ANPA is also doing research on direct plate printing, improving newsprint, and control and measurement of mechanical functions of printing.

During a round-table discussion of mechanics, a great deal of interest was displayed in costs of publishing newspapers by the Vari-Typed—photoengraving process. J. W. Park, mechanical superintendent of the Chicago Tribune, reported that the method cost a third more than regular composition, due chiefly to higher over-all costs. The major part of the increase was due to the Tribune stopping all commercial work, and requiring advertisers to get their work done at outside plants.

The mechanical committee of the association will hold its annual meeting in July at Pittsburgh, Pennsylvania. Edwin Evers, of the St. Louis *Globe-Democrat*, heads the committee.

their books by offset. He indicated that in the exhibits and the catalogs arranged yearly by the group not only are names of publishers given but those of the producers of the books, lithographers, typesetters, and bookbinders.

Other speakers included Robert D. Bezucha, art director, Western Printing and Lithographing Company, Racine, Wisconsin, who described the method employed by the New York judges in selecting specimens for the exhibit and William Nicoll of Scott, Foresman and Company, Chicago, who told of the manner in which the Chicago judges selected the text book specimens for the 1948 exhibition. Norman Wolfe, artist of the University of Chicago Press, discussed the items.

Mr. Freeman gave talks on the exhibition at the Gallery of Ideas, three successive evenings, May 5, 6, and 7.

## EDUCATORS TO CONFER

National leaders of the printing industry will join with educators in the discussion of "Printing and Education are Inseparable" at the twenty-third annual conference of the National Graphic Arts Education Association,

Hotel Pennsylvania, New York City, in June. F. J. Tagle of the New York School of Printing, chairman of the conference committees, will open the meeting, after which Byron G. Culver, president of the NGAEA, will preside as chairman.

Donald L. Boyd, president, PIA, will represent the employers on the program and will speak on "The Industry Looks to Education," at the annual banquet. Harry L. Gage, graphic arts consultant of Mergenthaler Linotype Company, will be toastmaster. George Welp, International Printing Ink Corporation, will announce the annual essay awards.

The American Type Founders will show its motion picture, "Type Speaks," at a luncheon meeting. Irving D. Robbins will speak on "Printing and Public Relations." Five educators will answer, from different viewpoints the question "What Constitutes a Proper Course of Study on Various Education Levels." Other educators will describe "Modern Methods and Tools of Instruction." Three speakers representing industry and three representing education will take part in a panel discussion on "The Voice of Industry and The Voice of Education" concerning training apprentices in the composing room, in the pressroom, and in the bindery. Educational programs of various groups in the graphic arts will be presented by five speakers one of whom will be James J. Rudisill, chairman of education committee, PIA. The Government Printing Office will be represented by Ormand E. Demorest, director, apprentice training, and the Lithographic Technical Foundation, by Charles Latham, LTF director of employees training. Stanton L. Catlin, executive director of the American Institute of Graphic Arts, will speak on "Workshop Training Plan of the Institute." Harry L. Gage will outline the 1948-49 program of the advisory council on graphic arts education.

#### NAMES DISTRICT MANAGER

Paterson Parchment Paper Company, Bristol, Pennsylvania, has announced the appointment of Arthur L. Smith as eastern sales manager, with headquarters in New York City. The appointment was effective April 21, according to E. R. Leonhard, vice-president in charge of sales.

#### HOLD SALES CONFERENCE

New developments in printing press rollers, color separators, and fountain dividers were considered at a recent three-day sales conference of the entire sales organization of Dayco Roller Division of Dayton Rubber Company, at Dayton, Ohio. The advertising and promotion program for the immediate future was presented by J. D. Hershey, advertising manager, while administrative affairs were discussed by A. L. Freedlander, president of the company, and Joseph Rockoff, vice-president in charge of development. Norman H. Neilson presided over the conference.

#### ITCA DISCUSSES PROBLEMS

Labor problems were discussed and newer methods of composition demonstrated and described at the eastern conference of the International Typographic Composition Association in the New Yorker Hotel, New York, April 9 and 10. The surprising registration—186 men and 75 women—was evidence that the association's program met with favor.

## CURRENT NEWS

and

### The Bible

By DEACON CLEARSIGHT

The United States Supreme Court has handed down a decision, by a vote of eight to one, that neither public school personnel, school time, nor tax money can be used, directly or indirectly, to teach religion, holding that such use is contrary to the First Amendment to the United States Constitution. The majority decision also held that the Supreme Court of Illinois erred in its decision approving of school children's receiving religious instruction in school buildings, on school time.

By inferences and examples, the Bible teaches that children are to be taken by parents (not sent) to the House of God, and that the children are also to be taught at home concerning the ways of the Lord. The following quotations are from Jewish, Catholic, and Protestant versions of Scripture:

"And she (Hannah) took him (Samuel) up with her . . . and brought him unto the house of the Lord at Shiloh; although the child was yet young." (I Samuel 1:24.)

"And you fathers, provoke not your children to anger, but bring them up in the discipline and correction of the Lord." (Ephesians 6:4.)

"But continue thou in the things which thou hast learned and hast been assured of, knowing of whom thou hast learned them; and that from a child thou hast known the Holy Scriptures which are able to make thee wise unto salvation through faith which is in Christ Jesus." (II Timothy 3:14, 15.)

Stuart Coxhead, Ralph C. Coxhead Corporation, told the audience that the Vari-Typer was designed as an office machine to be used in connection with the Multolith and Davidson presses, but had received nation-wide publicity by supplying a substitute method of composition in connection with the strike against Chicago newspapers which began November 24 and is still continuing. He said improvements had been made on the machine and that several hundred type faces are now available.

Herman Freund, chief engineer of the Intertype Corporation, described the operation of the Fotosetter which in appearance resembles a 42-pica Intertype with one magazine and an enlarged keyboard. He said that the casting mechanism is replaced by the film container, camera, and spacing apparatus; that matrices are similar in shape to those of the regular typesetting machine with the addition of a notch on the front edge for alignment purposes and positioning of the character on the side of the mat. He said that two fonts of letters produce all sizes up to 36-point through a lens turret.

During his talk Joseph F. Costello, president, Lanston Monotype Machine Company, told of the improvements being made in typesetting operations by his company which would be detailed in future announcements.

Frank M. Sherman, executive director of ITCA, reported that the membership had doubled during the past 18 months, and that no other graphic arts association could attract 50 per cent of its membership to a regional meeting as was evidenced by the attendance at that conference. He told of plans being formulated for the next annual convention to be held at Minneapolis in September.

#### REPORT ON WAGE RATES

Average figures showing wages paid in the metal industry of the Chicago area obtained in a survey of 114 companies by the Employers Association of Chicago, covering 32,709 employees in 122 job classifications, indicate that hourly rate for day workers is \$1.243 for June, 1947. Average increase since June, 1947, was 7.3 cents. Average earnings of 8,095 incentive workers is \$1.445 an hour. Only in a few instances were pay rates different for men and women in the same job classifications.

#### CONSOLIDATE DIVISIONS

Managements of Fuchs & Lang and the Rutherford Machinery divisions of Sun Chemical Corporation have been consolidated, according to an announcement of William Recht, vice-president of the corporation and chairman of graphic arts operations. Both divisions have been serving lithographers, Fuchs & Lang, lithographic inks and supplies; and Rutherford by supplying precision built machinery. Mr. Recht stated that "the same high standards which have made these two divisions leaders in their respective fields will be maintained in the future."

## TALKS ABOUT PUBLICITY

How to promote goodwill toward the printing industry was told to members of the Graphic Arts Trade Association Executives at their spring meeting held in Mayflower Hotel, Washington, April 15 and 16 by I. D. Robbins, public relations counselor of Printing Industry of America. He referred to the use of the press, radio, magazines, house organs, pamphlets, and letters, as the most conventional ways of communicating with people but explained that the way the story is told and the channels through which it moves are "limited only by your own ingenuity." Then he continued:

"We should all know, for example, the organization of the newspapers in our cities—who the city editor and chief reporters are; bureau chiefs of wire services—AP, UP, and INS;—something about the kind of news they prefer to get, and the form in which they like to receive it. Obviously we must master the production of news releases and through the careful study of the press, come to recognize news when we have it in our possession. We should always remember, of course, that newspapers want news and you need have no fear of offending them by

offering it to them. Let us not, however, make the mistake of trying to 'put something over' on the paper by attempting to make news out of something that is not worthy."

Mr. Robbins gave detailed suggestions of how managers of local printers' associations should proceed in obtaining favorable publicity in their respective cities for the printing industry, local and national.

## WINS CERTIFICATE

Ben Wiley, Springfield, Illinois, received certificate of award on April 27, from the British Federation of Master Printers as a result of his submitting specimens in a layout contest. In a letter to Mr. L. E. Kenyon, secretary of the federation, whose headquarters are in London, Mr. Wiley wrote that the certificate will be one of his most treasured possessions.

Nineteen certificates of merit were issued in Class One in the contest open to persons over twenty-one, and six certificates of merit were awarded to participants in the contest open to students and others under twenty-one years of age. The contest called for the designing of a magazine advertisement and a folder.

## Donnelley -Printed Magazines Win Recognition in National Competition



Included among the award winners in the 1947 Industrial Publications Contest were the four company magazines (above) in the production of which craftsmen of R. R. Donnelley &

Sons Company, Chicago printers, played an important part. "The Lakeside News" is Donnelley's own company publication. "Monsanto Magazine" is published by Monsanto Chemical Company; "Gas News" by Gas Light & Coke Company; "The Pullman News" by the Pullman Company.

Layout, typography, engravings, and excellence of printing were major factors in making awards.

Mike Stancik designed many of the feature pages for "Gas News." Igor de Lissovoy (shown at the left, in the accompanying photo, with staff photographer Bob Dibelka) designed the other three publications.



## WANTS MORE APPRENTICES

Reduction of an apprenticeship term from six years to five years is sought by the American Photoengravers Association, whose executive committee at a recent meeting adopted a resolution on the subject of "Manpower Shortage." One reason given why the commercial shops are suffering from the shortage is that skilled journeymen trained in commercial shops are being acquired by newspaper, rotogravure, and lithographic plants. Another is that man-hour requirements of the industry have been increased because of the production of a much greater volume of color engravings within recent years.

In the resolution the executive council of the International Photoengravers Union is urged to alleviate the shortage somewhat by the reduction of the apprentice term. The argument is made that apprentices some years ago entered the craft at sixteen years of age, whereas apprentices now entering the trade are mostly high school and college graduates, twenty years of age and older. Another proposal submitted to the union leaders is stated in the following resolution:

"When ability warrants, and by agreement between the employer and the union, apprentices, having completed three or more years of their term of apprenticeship, be classed as journeymen in computing the apprentice ratio in their respective shops, and paid journeymen's wages. In each such case, a new apprentice is to be inducted within thirty days in the place of the one who has advanced to journeyman classification."

## HOWARD PAPER HOLDS ELECTION

Stockholders of the Howard Paper Mills, Incorporated, at their annual meeting in Dayton, Ohio, on March 8, elected ten directors, following which the directors elected as their officers the following: President, Harry A. Legge; executive vice-president, W. B. Zimmerman; vice-presidents, Charles F. Goodenough and Kenneth P. Geohagan; treasurer, Eugene H. Hoffman; assistant treasurer, Herman W. Santen; secretary, Joseph A. Cobey; assistant secretary, K. C. Koehler. The directors elected Mr. Legge, Mr. Zimmerman, and Mr. Santen as an executive committee to serve during the year.

In addition to Mr. Legge, Mr. Zimmerman, Mr. Hoffman, Mr. Geohagan, and Mr. Santen as directors, the stockholders elected Stanley M. Rowe, Loretta H. Howard, Eunice Howard Dane, Madeleine Howe Hoffman, and Blanche C. Hoffman.

## MORGENTHALER PROMOTED

Herbert F. Morgenthaler, formerly in the budget department of the American Type Founders, Incorporated and the American Type Founders Sales Corporation, has been promoted to serve as assistant treasurer, succeeding Howard J. Warnken.

#### DEVINY TAKES OATH

John J. Deviny, appointed public printer of the United States by President Truman on March 15, was confirmed by the United States Senate on April 30 and was sworn in Thursday, May 6, the oath being administered by Judge Andrew M. Hood of the Municipal Court of Appeals for the District of Columbia.

Mr. Deviny is the fourteenth public printer of the United States and succeeded Augustus E. Giegengack who served in that capacity from the time he was appointed in 1934 by the late President Roosevelt until he resigned on March 15 last. Mr. Deviny, born in Washington, D. C., started in the printing industry as an apprentice in the Bureau of Engraving and Printing and was superintendent of work for the entire plant during World War I. He served two terms as president of the International Association of Printing House Craftsmen and it was in the craftsmen's movement that he became associated with Mr. Giegengack who appointed him deputy public printer in 1941.

Philip L. Cole, a twenty-five-year veteran of the GPO, has been appointed Deputy Public Printer.

#### ANNOUNCES PROMOTIONAL AIDS

Three new promotional aids have been announced by the Dennison Manufacturing Company, of Framingham, Massachusetts, for printers: the gummed paper fact finder, specimen sheets, and sample book. They contain selling suggestions and pressroom information, also information concerning the manner in which gummed items may be handled advantageously in printing plants.

#### BUILDS FIRST UNIT

J. M. Huber Corporation has finished the first unit of its new \$500,000 printing plant at McCook, Illinois, near Chicago, containing 40,000 square feet of floor space. When completed, the new plant will be used for manufacturing operations now centered in Chicago and St. Louis factories.

#### C. R. CROW

C. R. Crow, treasurer of the Miller Printing Machinery Company, Pittsburgh, died from a heart attack in his home at Crafton, Pennsylvania, on April 7. He had been with the company for thirty-one years, first as an auditor, then as assistant secretary and treasurer. In 1946, he was selected treasurer. He was sixty-eight years old, and graduated from the University of Pittsburgh in 1905.

#### ACQUIRES POST PRESS

The Southworth - Post Lightning press is the new name of what was formerly the Post Lightning-Speed envelope press, so Melville C. Cole, president of Southworth Machine Company, Portland, Maine, has announced as a result of the deal by which patents

and exclusive manufacturing and sales rights have been acquired from Post Manufacturing Company, Chicago.

The press was invented by Claude L. Post, and was manufactured by him until interrupted by the recent war. His death in 1944 limited operations of the company to repair work and rebuilding used machines. Under the plan announced by Mr. Cole, the press will be improved and manufacturing operations started so that first deliveries will be made in May or June. The press is said to print 10,000 to 18,000 envelopes an hour, and will print both face and flap of the envelope in one operation from either type, linotype, electros, or rubber plates.

#### INSTALLS AIR CONDITIONING

An air-conditioning unit installed in its new building at Gardenvale, Quebec, by the Harpell's Press Cooperative, provides a steady temperature of 75° F., and a relative humidity of 55 per cent all the year round, notwithstanding outside temperatures ranging from 10 below zero up to 85. The building, without windows, 220 feet long, 163 feet wide and ceiling height, 17 feet 6 inches, is of brick and glazed hollow tile construction. Fluorescent lighting is used. The air-conditioning apparatus with facilities for humidification, de-humidification, heating and cooling of the air when needed, filters the incoming and recirculated air.

## ANOTHER FINE BOOKLET FROM FOTOSSETTER

• WHILE THERE is news value in the printed statement of net profit of \$903,027.02 from 1947 operations of Intertype Corporation, an equally interesting paragraph in the printed annual reads:

"This annual report is unique in that this is the first time that the annual report of any company has been produced from machine-set composition without the use of any metal type. The entire report, including the cover and balance sheet, was set directly on film by the Intertype Fotosetter. The characters on the film were then transferred to a zinc plate, from which the printing was then done by the offset process."

The report mentions that for more than half a century, inventors in various countries vainly endeavored to discover a practical method of setting type on film in a machine operated from a keyboard, then it continued:

"It was not until 1936 that the basic idea leading to a correct solution of this problem was discovered, and from that point on, it took Intertype engineers over ten years to work out the many intricate details and develop a machine ready for commercial use. Grateful acknowledgement is made to the Eastman Kodak Company for helpful collaboration in the solution of special problems in optics and photography that were encountered in the development of the machine."

Reference is then made to the use of the Fotosetter in the Government Printing Office at Washington, D. C., under an arrangement with the Public Printer, by which experiments were conducted "in a room accessible only to specially authorized persons, in order to preclude the disclosure of certain novel features of the machine. It was subjected to thorough field tests under practical conditions."

"What comes out of the regular Intertype line-casting machine now in general use is a line of metal type," continues the report. "For printing by the offset process, a proof of the lead type has to be taken, the proof photographed, and the characters on the resulting film then transferred to the offset plate. What comes out of the Intertype Fotosetter is film with the characters on it ready for transfer to the printing plate. In this way not only is the making and photographing of a proof avoided but a marked superiority in the printed product is achieved."

The report concludes with the statement that while the Fotosetter has been described as "revolutionary," only time alone can tell what its future in the graphic arts will be. The belief of the Intertype management is expressed that "within a few years phototypesetting may well dominate the field of composition for offset and lithographic printing and that as improvements are made in platemaking and printing presses, typesetting by film will play an increasingly important role, both in offset printing and letterpress printing."

In the financial section of the report, the statement appears that of the net income of \$903,027, the sum of \$200,000 was set aside as a reserve "against the investment in our British subsidiary," because of the present restrictions upon the conversion of pounds sterling into dollars and the general uncertainties of the international financial situation. Figures of the British subsidiary are not included in the consolidated financial report, so the stockholders were informed. Current assets of the corporation are \$6,469,603, and current liabilities, \$1,584,886.

### Here's Good News for Printers...

According to a survey made by the Direct Mail Advertising Association, 70.8 per cent of the business firms questioned plan to increase their direct mail advertising expenditures this year.

Are you going out after your share of this desirable printing business?

One of a series of messages to help you increase your understanding of business paper advertising, and its effect on your job.

# No matter what you make —you're not making it at a profit !

**Y**OU MAY HAVE the finest product of its kind. Your production set-up may be a miracle of efficiency. Perhaps you've even discovered how to cut your cost-per-unit below that of your closest competition. The fact remains —

You're still not *making* anything at a profit. Because actually, of course, there is no such thing.

Goods can only be *sold* at a profit. And selling them profitably requires

the same kind of mechanization that keeps your production costs down.

In the *manufacture of a sale*, for example, there are five basic operations —

1. Seeking out prospects
2. Arousing their interest
3. Creating a preference for your product
4. Making a specific proposal
5. Closing the order

Any good salesman can handle all five. But no salesman should *have to*

— not when the first three can be mechanized so economically through the use of advertising.

For good advertising, like the machine on your production line, is a multiplier of individual effort, enabling all of us to produce (and earn) far more than we could alone.

And when it goes to work in *business papers* — with their tremendous concentration of hand-picked prospects — advertising becomes the most efficient machine available for manufacturing sales at a profit!



## THE INLAND PRINTER

*is a member of The Associated Business Papers, who have published an interesting folder entitled, "10 ways to measure advertising effectiveness." We'll be glad to send you a copy. And if you'd like reprints of this advertisement (or the entire series) to pass along to others in your organization, just say the word.*



# SECURITY QUIZ

## for MANAGEMENT MEN

can you answer these important questions?

How many of your employees are buying U. S. Security Bonds regularly via the Payroll Savings Plan? (35% to 50% of employees buy Security Bonds on the Payroll Savings Plan in those companies in which top management backs the Plan.)

• How does their average holding compare with the national average? (The national average among P.S.P. participants is \$1200 per family.)

• Why is it vital—to you, your company, and your country—that you personally get behind the Payroll Savings Plan this month? You and your business have an important stake in wise management of the public debt. Bankers, economists, and industrialists agree that business and the public will derive maximum security from distribution of the debt as widely as possible.

Every Security Bond dollar that is built up in the Treasury is used to retire a dollar of the national debt that is potentially inflationary. Moreover, every Security Bond held by anyone means fewer dollars go to market to bid up prices on scarce goods.

• Can't your employees buy Bonds at banks? Banks don't provide Security Bonds on the "installment plan"—which is the way most workers pre-

fer to obtain them. Such workers want and need Payroll Savings.

• What direct benefits are there for your company? In 19,000 industrial concerns operating Payroll Savings, employees are more contented. Worker production has increased, absenteeism has decreased—even accidents have been fewer!

All these benefits accrue in addition to extra security for the individual who gets and holds Bonds. (Every \$3 invested pay \$4 at maturity.)

But even a plan with all these benefits requires the sponsorship of top management for real success.

• What do you have to do? The Treasury has prepared a kit of material especially for you to distribute among certain key men in your company. This will be your part in the all-out campaign—starting April 15—for America's economic security.

Make sure you get your kit. Be sure to give it your personal attention. Keep the Payroll Savings Plan operating at its full potential in your company. It's a major factor in America's security—your best business security!

For any help you want, call on your Treasury Department's State Director, Savings Bonds Division.

The Treasury Department acknowledges with appreciation the publication of this message by

**THE INLAND PRINTER**



This is an official U.S. Treasury Advertisement prepared under auspices of the Treasury Department and the Advertising Council

AMERICA HAS COME A LONG WAY IN THE PAST FIFTY YEARS



### "The Milk's Nice and Clean Today, Henry!"

During the 1890's, milk delivery was usually a quaint affair—but far from sanitary. At each stop, the housewife received her milk supply—from the open can on the milk wagon.

Today how different. Dairy products are among the safest foods we eat. And for that we can thank modern paper containers, one of the packaging industry's biggest contributions to modern living.

Ever since 1898, the year this company was established, paper has pioneered for better health, better hygiene, and broader education. Paper, and especially printing papers, have carried the torch for better living. And how successfully they have worked making yesterday's

luxuries today's necessities, helping to develop comforts and conveniences undreamed of 50 years ago.

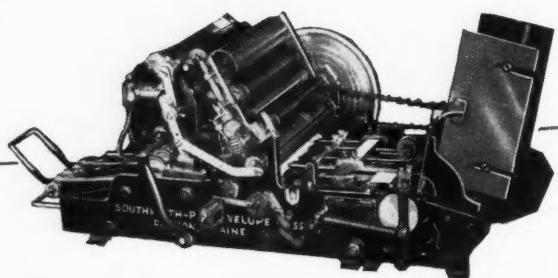
In free enterprise there is no limit to what the future has in store for us. International Paper Company, 220 E. 42nd St., New York 17, N.Y.



**INTERNATIONAL PAPERS**  
*For Printing and Converting*

When Writing These Advertisers, Please Mention THE INLAND PRINTER

# Print Both Face and Flap of Envelope In One Operation



**10,000 TO 18,000 PER HOUR**

**ON THE**

## **SOUTHWORTH-POST LIGHTNING SPEED ENVELOPE PRESS**

**Simple - Vibrationless - Sturdy - Compact**

Yes, just feed the envelopes out of their box into the Lightning Speed Press magazine. The press will automatically open the flaps, print on flap or face—or both—cleanly, accurately, and at the rate of 10,000 to 18,000 an hour, according to the weight and condition of stock.

Prints from type, linotype, electros, Ludlow, or rubber plates. Handles sizes 5 to 12 commercials, and baronials. Speed and accuracy on warped stock and window envelopes. Positive feeding, automatic im-

pression throw-off, automatic stop. Instant, variable speed control.

The Southworth-Post Lightning Speed Envelope Press is a time saver and a money maker. It delivers printed envelopes at extremely high speed, each envelope accurately printed and free from slurring. It is the only press that automatically prints envelopes with the flaps open. Humidity, heat, cold, or static positively do not affect feeding.

Write for full information regarding this unique press.

**SOUTHWORTH MACHINE CO.**  
**GRAPHIC ARTS DIVISION**  
**30 Warren Avenue, Portland, Maine**

# Hamilton Papers



These famous Text and Cover papers are made especially for the finest type of direct advertising... brochures, folders, broadsides and all kinds of product literature. Specify one or more

of them for your next job. See

the professional  
THIS ADVERTISEMENT  
IS SEEN BY YOUR  
CUSTOMERS FROM  
COAST TO COAST

Miquon, New York, Chicago, San Francisco.

# HAMILTON PAPERS

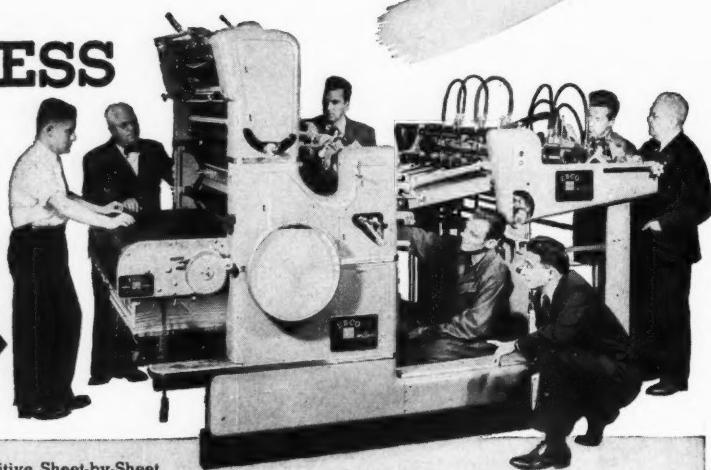


For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

# CHECK and COMPARE

**EBCO**

## OFFSET PRESS



MORE DEPENDABILITY

Positive Sheet-by-Sheet  
Reloading Type Feeder

Positive Sheet Control  
from Feeder to Guides

Pre-Register Slow-Down Guides

Unique Patented Front Guides

Patented Pull Side Guide

Positive Register Detectors

Three Point Registering

Mechanism

Skeleton Feeding Cylinder

Efficient Adequate

Dampening Motion

Accessible Sturdy

Dampening Rollers

E.B.CO Plated Water Rollers

Inker Driven from Main Drive

Ink Fountain Holds Ample Supply  
of Ink

Cylinders Balanced on Tapered

Roller Bearings

Patented Individually Sprung

Grippers

Four Form Rollers of Different

Diameters

Variable Accurate Ink Fountain

Easily Cleaned

Quick Accurate Paper Thickness

Setting

MORE EFFICIENCY

Full Sight Large Diameter

Inking Rollers

Patented Fast Action Plate

Clamps

Rapid Accurate Plate Cylinder  
Adjustment

Proper Blanket Tension Easily Applied  
Inbuilt Automatic Clear View Delivery

Streamlined for Safety

Scientific Color Finishes

Easy to Clean Wear Resistant Enamels

Correctly Designed Heavy Jig

Bored Side Frames

Rugged One Piece Welded Steel Base

Accuracy in Gear Manufacturing

Careful Inspection in Manufacturing

Run-in and Tested at Factory

Comparatively Easy to Learn to Operate

"V" Belt Drive from Variable Speed Motor

Well Guarded but Permits Access to Working Parts

Reduced Maintenance—Standard Replacement Parts

Simplified Operating Press Controls

Up to 6,000 I.P.H.—Plus Less Down-Time

MORE PROFIT

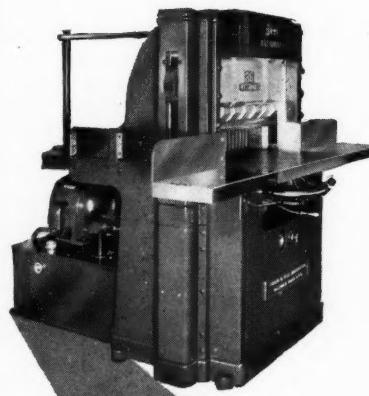


FOR COMPLETE DETAILS SEND  
FOR BOOKLET. CLIP THIS COU-  
PON TO YOUR LETTERHEAD.

**EBCO**

PRINTING MACHINERY DIVISION  
ELECTRIC BOAT COMPANY  
445 PARK AVENUE, NEW YORK 22, NEW YORK  
CHICAGO OFFICE: 400 W. MADISON ST., CHICAGO 6, ILL.

OUR THANKS to the  
many firms in the industry  
who pioneered, tested and  
PROVED the finer work-  
ing qualities of the E.B.CO  
Offset Press.

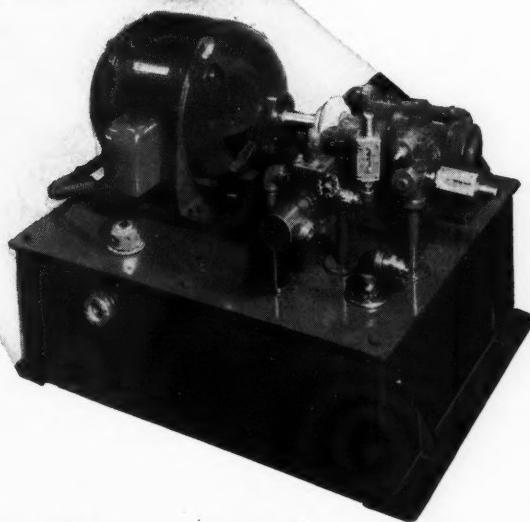
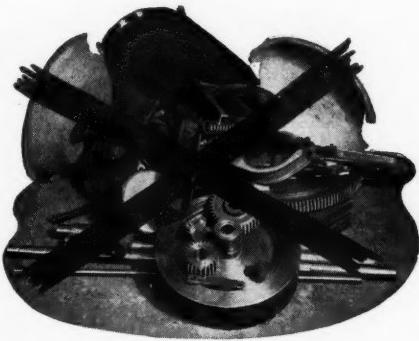


# Powered by HYDRAULICS

## The New NATIONAL 36" HYDRAULIC

. . . is more than a step ahead, it's FULLY Hydraulic. Its power plant consists of a motor driving dual hydraulic pumps, which supply the pressures which operate both the clamp and the knife. All you do is press a small lever . . . National does the rest. Its irresistible power is amazingly quiet. Clamp pressure is readily adjustable. Safety is greater than ever. Look for it. Try it. You'll want to buy it . . . and you can! Write for the name of your National Distributor.

Hydraulic power eliminates more than 183 moving parts including clutch, brake, flywheel, drive gears and mechanical safety devices.



# NATIONAL Cutter Division

of the FRANK M. HILL MACHINE CO. Walpole, Massachusetts

Please Mention THE INLAND PRINTER When Writing to Advertisers



■ A cotton fiber content paper in a broad range of colors, Chieftain Bond is especially suitable for printing and lithographing. It has sturdy texture, impressive feel, appearance and uniformity. Chieftain Bond is used largely for business stationery, company letterheads and envelopes, sales letters, office forms and other semi-permanent documents.



These famous names identify the papers manufactured by the Neenah Paper Company. The name *Neenah* appears in each watermark to identify the genuine for your protection.

OLD COUNCIL TREE BOND

SUCCESS BOND

CHIEFTAIN BOND

NEENAH BOND

NEENAH THIN PAPERS

TUDOR LEDGER

STONEWALL LEDGER

RESOLUTE LEDGER

NEENAH LEDGER

NEENAH INDEX BRISTOL

**NEENAH PAPER COMPANY • NEENAH, WIS.**

# KROYDON COVER

- 1. TOUGH
- 2. SOIL RESISTANT
- 3. WATER REPELLENT
- 4. EYE APPEALING

*For* CATALOGS, MANUALS,  
INSTRUCTION BOOKLETS,  
PROPOSAL COVERS,  
PORTFOLIOS

*Kroydon Cover is distributed by leading  
Paper Merchants throughout the country*

HOLYOKE CARD & PAPER COMPANY  
SPRINGFIELD 7, MASSACHUSETTS

**Insist on Megill's Gauge Pins  
For Use on All Job Presses**

MEGILL'S Spring Tongue  
Patent GAUGE PINS



REMEMBER. Only Megill makes  
"Spring Tongue" Gauge Pins. Reg.  
U. S. Pat. Office. \$1.80 doz. with  
extra Tongues.

MEGILL'S Original Steel  
Patent GAUGE PINS



Head 12, 15 or 18 pt. high. 75c doz.  
either size.

THE PIONEER IN 1870

**THE EDWARD L. MEGILL CO.**  
763 ATLANTIC AVE., BROOKLYN 17, N. Y.

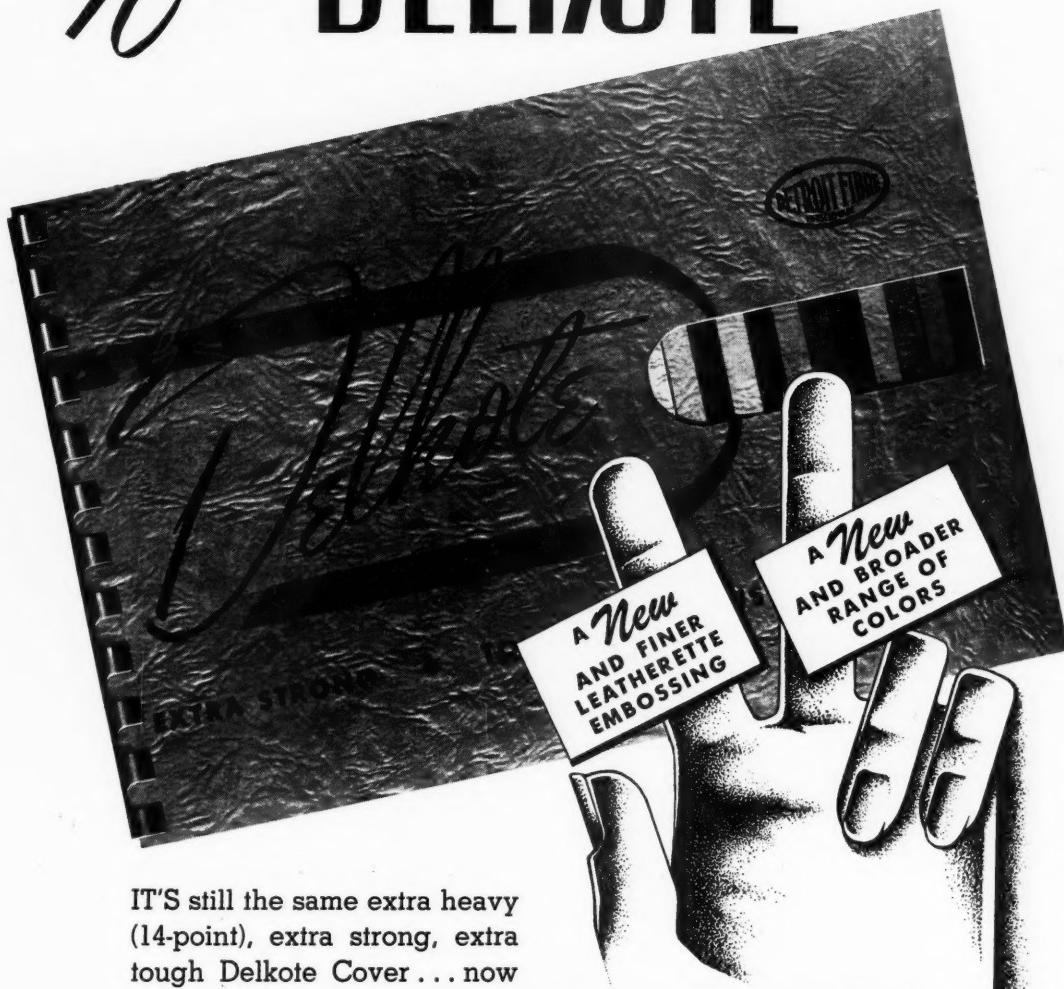
**ENGDAHL  
BINDERY**

*Edition Book Binders*

"Books Bound by Us Are  
Bound to Satisfy"

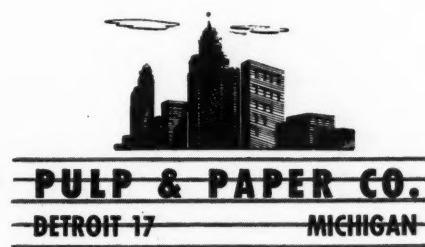
**1056 W. VAN BUREN STREET  
Chicago, Illinois**  
Telephone Monroe 6062

# THE New DELKOTE COVER



IT'S still the same extra heavy (14-point), extra strong, extra tough Delkote Cover... now dressed up in a new and exceptionally attractive embossing and a wider range of smart, new colors that pack plenty of eye appeal. It is still specially impregnated for resistance to soil and moisture. This process thoroughly seals in Delkote's sparkling color, beauty and freshness for the full lifetime of this durable sheet. Call your paper distributor for a copy of the new Delkote Sample Book — today!

DETROIT  
*Sulphite*



When Writing These Advertisers, Please Mention THE INLAND PRINTER

Adds a "plus"  
To your bond paper  
printing—

by

# FoX RIVER

Your customer looks at his letterhead and agrees it is well designed and well printed.

The paper pleases him, too . . . it "belongs" with your efforts to help his correspondence win attention and respect.

And should he hold his letterhead to the light, he sees still more to please him—the words "by Fox River".

Nationally advertised to over 2,600,000 consumers, these words in the watermark *always* mean to him:

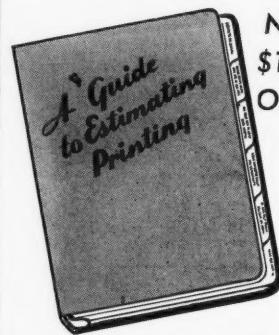
1. Bond, Ledger and Onion skin — made with new cotton fiber.

2. Cotton-fiber content clearly stated . . . watermarked into the paper — 100%, 75%, 50% or 25%.

Add a "plus" to your printing . . . buy fine papers "by Fox River".

**FOX RIVER PAPER CORPORATION, Appleton, Wisconsin**  
"the more cotton fiber, the finer the paper"

Air Mail Folder packed with helpful air mail facts for your customers. Ask for it from distributors of fine paper "by Fox River" or write us direct on your letterhead.



NOW  
\$12.50  
ORDER  
TODAY

A NEW SCIENTIFIC METHOD OF PRICING COMMERCIAL PRINTING

By Ruthven K. Smith, Graphic Art Secy. and Printing Management Engineer

- Estimators, Salesmen, Plant Managers and Students will save time, money and errors. An hour or two spent in becoming familiar with tables enables anyone to determine the price of printed jobs—quickly and accurately. Printed Tab-cut Indexes permit quick, easy reference to tables.
- Covers copyfitting, paper stock, composition, makeup, lockup and color separation, presswork, ink, cutting bindery work—plus other special sections.
- Production and hour-cost tables are based on standards—not averages. Both Production-Time and Dollar-Values are shown where practicable.
- Revised and enlarged second edition gives current cost values.

NOTHING ELSE LIKE IT.  
More Than 1000 Printing Plant Users.  
Order today from Book Department

**The INLAND PRINTER**  
309 W. Jackson Blvd., Chicago 6, Illinois

## "DO-MORE"



Why  
buy a  
one-purpose  
saw when  
this

Machine  
in  
Routing  
Position

All-purpose 10-in-one  
Saw-Trim-Planer and Highspeed  
Router is available for less.  
SEND FOR "55" CATALOGUE

**J. A. RICHARDS CO.,** KALAMAZOO, 13 F, MICH.

**FRANK A. WEST CO. INC. Chooses**

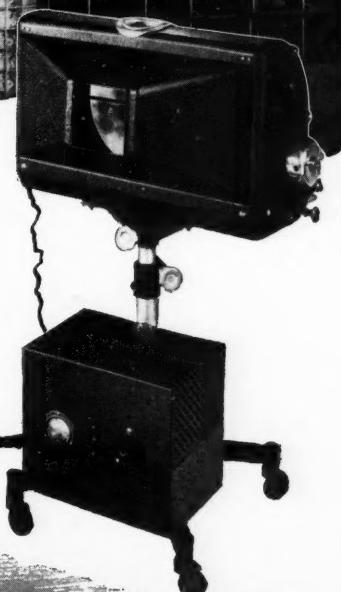
**The NEW STRONG GRAFARC**

FULLY AUTOMATIC  
HIGH INTENSITY ARC LAMP



**And after using them, says . . .**

"As far as the Strong Grafars are concerned, we are very much pleased with the results. We are able to save enough time, so that on some of our work, we will actually double our camera production. This coupled with the fact that we are getting even lighting all over our board, will make the lights pay for themselves in a very short time."



The Grafarc was especially designed for all photo-mechanical reproduction processes with camera, printing frame, and composing machine. If you are using your present lamp as little as 15 hours a week your savings during a year dictates that you purchase Grafarc lamps NOW! You not only start important savings but furthermore immediately begin to reap the benefits of better control and the resultant improved standards of workmanship . . . The Strong Grafarc assures exceptional steadiness of intensity and color balance of light output . . . The optical system is so designed that uniform illumination can be provided on any work from 8" x 10" up to billboard size. The Grafarc eliminates the illumination variable in the accurate control of densities. Exposures can be made by a

simple timer. With this Strong lamp a dollar's worth of electrical power will properly expose five to eight times more sensitive material than with present arc lamps. This efficiency is largely attained through the use of an easily cleaned, silvered glass, diffusive reflector.

The burning away of the carbons is compensated for by means of a variable speed carbon feed motor, which maintains a constant arc gap length. A meter and dial switch are provided as a means of indicating and compensating for any changes in line voltage.

THE **STRONG** ELECTRIC CORPORATION

The World's Largest Manufacturer of Projection Arc Lamps

57 City Park Ave. • Toledo 2, Ohio

Use this coupon for convenience in obtaining literature  
THE STRONG ELECTRIC CORPORATION  
57 City Park Ave., Toledo 2, Ohio  
Please send free literature and prices on the new Strong  
Grafarc High Intensity Arc Lamp.

Name.....

Street.....

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**Quick Reference Guide**  
**26 CHRISTENSEN-DEXTER**  
**Basic Machines for...**

**FEEDING — CHRISTENSEN CONTINUOUS STREAM FEEDER** — For flat bed, rotary and offset presses and varnishing machines where high speed is essential.

**DEXTER CONTINUOUS RELOADING CARDBOARD FEEDER** — Will feed cardboard up to forty point thickness, to any make flat bed or rotary press, cutter or creaser, and to certain offset presses, in sheet sizes up to the maximum capacity of press.

**CHRISTENSEN PILE SUCTION STREAM FEEDER** — For flat bed, rotary and offset presses and varnishing machines.

**DEXTER CONTINUOUS RELOADING METAL SHEET FEEDER** — Feeds sheets 38 to 24 gauge, in sizes 14 x 18" to 36 x 44"—at speeds up to 80 per minute. Provides press operation uninterrupted by stops for reloading.

**GATHERING and INSERTING —**

**CHRISTENSEN STITCHER FEEDER** — for inserting and stitching saddle-bound catalogs and periodicals.

**MARTIN ROTARY GATHERER, STITCHER AND COVERER** — For gathering signatures of books prior to other binding operations; and for gathering, side-stitching and covering magazines.

**TRIMMING — BRACKET SAFETY TRIMMER**

— For label cutting, booklet trimming, singly or in multiple form—and cutting gang work.

**FOLDING — CLEVELAND FOLDING MACHINES**

— For circulars, greeting cards, booklets singly or in gangs, catalogs, publications, etc. Seven models covering every bindery requirement and handling sheets from 3 x 4" to 42 x 62".

**DEXTER JOBBING FOLDER, DOUBLE SIXTEEN and QUADRUPLE SIXTEEN FOLDERS** — For job work and book folding in sheets from 12x16" to 44x58".

**VARNISHING — CHRISTENSEN VARNISHING MACHINE** — For all types of varnishing jobs.

**SORTING — DEXTER SORTING MACHINE** —

For paper mills. Speeds production and eliminates waste motion in coated paper and bond finishing rooms.

**BRONZING — CHRISTENSEN HIGH SPEED BRONZER** — For all types of sheet bronzing.

*Dexter & Christensen Machines*

All Dexter and Christensen Products  
are sold and serviced by

**DEXTER FOLDER COMPANY, General Sales Offices**  
330 West 42nd Street, NEW YORK 18, N. Y.

DEXTER Machines are built by  
Dexter Folder Company of Pearl River, N. Y.

CHRISTENSEN Machines are built by  
Christensen Machine Company at Racine, Wisc.



## DO YOU KNOW...

### Why We Say a "Font" of Type?

Back in the early days of printing, most of the work produced was of a religious nature. A great deal of the printing was done by monks, since established printing houses were few and far between, and much of the equipment was made and kept in churches and monasteries. Space was at a premium in these ecclesiastical print shops, and the monks were constantly beset with a storage problem. Necessity finally nurtured invention, and they utilized rather unique receptacles for their equipment—one of the most efficient for holding type being the baptismal font.

Perhaps some of our more academic colleagues will insist that font comes from the French, meaning cast or flow. However, since printing is a very romantic art, its history being profusely colored with legend and fantasy, we prefer the "baptismal font" approach and feel you might too.

There may be two sides to the "font" question, but there is only one side to the question of top-quality type metal. Blatchford type metal is clean, free-flowing and low-drossing which means smoother operation, and more ems per hour. Stay on the right side of the type metal question by using Blatchford—it's the right answer.

### NATIONAL LEAD COMPANY

BALTIMORE • CHICAGO • CINCINNATI • ST. LOUIS  
E. W. BLATCHFORD COMPANY, NEW YORK  
NATIONAL LEAD COMPANY OF MASS., BOSTON  
MORRIS P. KIRK & SON, INC., LOS ANGELES  
AMERICAN LEAD CORPORATION, INDIANAPOLIS  
ATLANTA: GEORGIA LEAD WORKS (Div. of Cincinnati Branch)



**Before choosing any printing paper...**

# *Look at Levelcoat\**

## **Look at Levelcoat... for brightness**

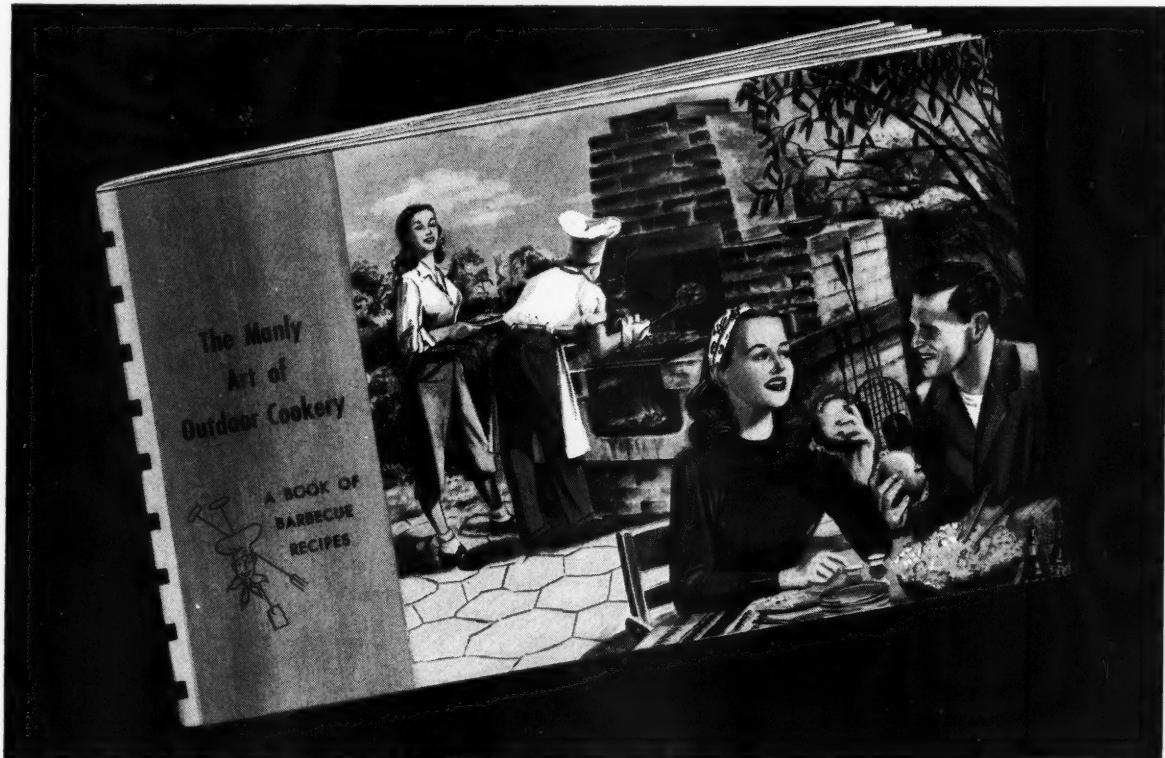
Eye it. See how the use of specially selected clays gives sparkling surface brilliance to Levelcoat\* printing paper. Print with it! Picture type and illustration in the brightest looking book you've ever produced — on a background of Levelcoat luster.

## **Look at Levelcoat... for smoothness**

Let Levelcoat show you how swan-smooth a paper surface can be. You'll discover a satiny coating flowed on with watchmaker precision — a smoothness which makes beautiful kiss-impression printing both easier to produce and more certain in effect.

## **Look at Levelcoat... for printability**

The press itself can prove to you the outstanding printability of Levelcoat. On your next printing job, test the uniformly smooth performance of this distinctive paper. You'll be happy with the results, pleased that you gave your printing the Levelcoat lift.



IT PAYS TO LOOK AT LEVELCOAT



Levelcoat\* printing papers are made  
in these grades: Trufect†, Kimflect,  
Multifect† and Rotofect†.

\*TRADEMARK  
†T. M. REG. U. S. PAT. OFF.

KIMBERLY-CLARK CORPORATION, NEENAH, WISCONSIN

# Read all about it!



Send for complete information now!  
Find out all about this great new Johnson Ink—

## #4060 Non-Scratch Halftone Black

Please send us your name and address so we may tell you how and why this most recent, proved product of our 144 years of experience can help you to turn out superior printing at minimum cost.



NEW YORK • CHICAGO • BOSTON • ST. LOUIS • CLEVELAND • DETROIT  
BALTIMORE • KANSAS CITY • PITTSBURGH • ATLANTA • DALLAS

**GILBERT PAPER COMPANY**  
MANUFACTURERS OF COTTON CONTENT WRITING PAPERS  
MENASHA WISCONSIN

**GILBERT RESOURCE BOND**  
50% COTTON FIBRE  
U.S.A.

The Gilbert Resource Bond watermark identifies a business stationery paper of wide general application to your business . . . for beautiful letterheads, envelopes, statements, invoices . . . for serviceable office and shop forms.

Gilbert Resource Bond is America's first mechanically tub-sized, air dried, cockle finished bond paper. It is made with 50% new cotton fibres, assuring unusual crispness, toughness, plus outstanding suitability for writing, erasing and printing.

Improve your stationery standards—always specify Resource Bond through your printer, lithographer, engraver or Gilbert Resource Bond merchant.

**GILBERT PAPER COMPANY • Established 1887 • Menasha, Wisconsin**  
New Cotton-Fibre-Content Bond, Ledger, Index and Onionskin Papers

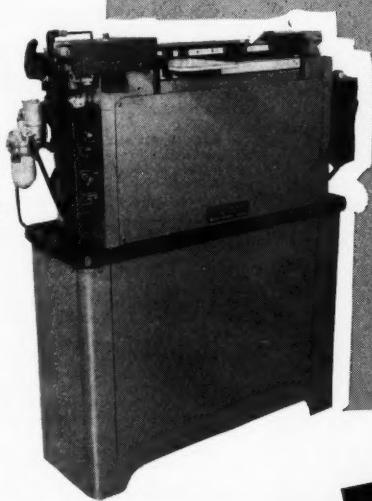


WHAT CAN A PENNY DO TODAY

?  
?  
?  
?  
?

Well...it can SPIRAL BIND  
a Book or Catalog  
in your own plant  
*within a complete cost of*  
**ONE CENT PER COPY**

For example, in quantity of 10,000 at our  
"penny a book" binding cost, you can  
punch and SPIRAL a book up to 12½"  
binding length with flush cut covers.



The "SB6" SPIRAL BOOKBINDING MACHINE is  
automatic . . . binds faster . . . better . . . at the  
LOWEST COST in the mechanical binding field.

LET US ARRANGE A CONVINCING DEMONSTRATION

Equipment Division **SPIRAL BINDING COMPANY, Inc.**  
Manufacturers of Mechanical Bookbinding Machinery

406 WEST 31st STREET

NEW YORK 1, N. Y.



*One of a complete line of Craftsman Line-up and Register Tables.*

### You Get Quick and Easy HAIRLINE REGISTER With The CRAFTSMAN TABLE

YOU get accurate line-up with hairline register . . . quickly and easily . . . when you use a Craftsman Line-up and Register Table. On a simple layout job or a complicated color register job, you save time and money with the Craftsman Table. Increase your profits by using Craftsman for making layouts, strike sheets, stick-up sheets and for lining up press sheets to get hairline register on your color work.

Quick and easy accuracy comes from the metal straightedges operating in machine-cut geared racks on the Craftsman. Four standard sizes with working surface of table 25" x 38", 39" x 51", 46" x 66", or 51" x 76".

Send for the  
**Craftsman**  
Catalog today

### CRAFTSMAN LINE-UP TABLE CORPORATION · WALTHAM, MASS.

George H. Charnock, Jr., Gen. Mgr.

PHILADELPHIA: John Farnsworth, Bourse Building  
CHICAGO: Paul M. Nahmens, 719 S. Dearborn Street

#### Use this Coupon Today

Craftsman Line-up Table Corp.  
57 River St., Waltham 54, Mass.

Without obligation, please send me your Catalog of Craftsman Line-up and Register Tables.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

BALTOYPE

# SERVICE

Orders shipped same day as received at Baltimore by fast, economical carriers.

Our customers are often pleasantly surprised at the time in which their orders for type and material are filled.

Our dealers can supply you as quickly in most instances. If there is any unnecessary delay, please write to

**BALTIMORE TYPE - Maryland - 2**

BALTOYPE

#### Cut Costs . . . Increase Profits!



At last printers can make their own rubber plates for one-fifth the cost of buying electro or rubber plates from trade makers!

DICO is priced so low — only \$485, f.o.b. Los Angeles — that it is practical and profitable for nearly any print shop. Make your own rubber plates in a few minutes and take advantage of all the time-saving, cost-cutting advantages! Anyone in the shop can operate it! DICO makes rubber stamps, too!

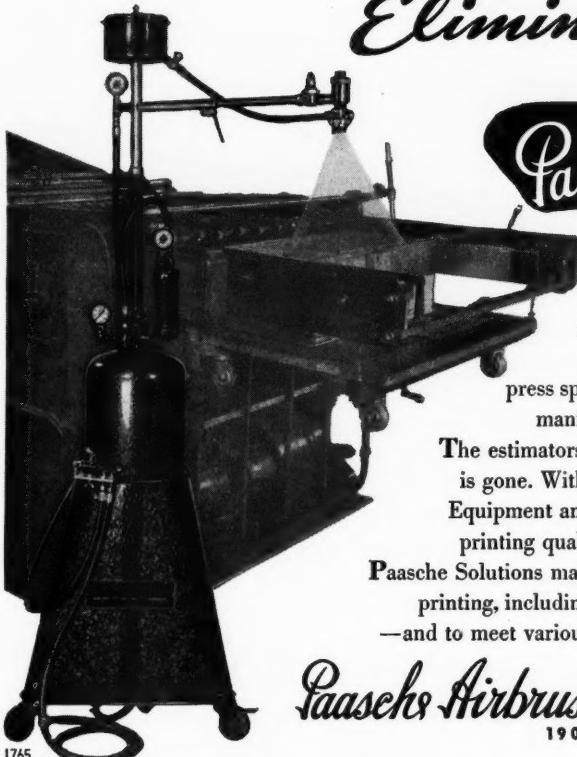
HUNDREDS OF SATISFIED USERS! Drop us a card and we will send you free illustrated booklet about DICO. Here's your chance to learn how you can increase your profits!

Distributors or agents wanted—We have had hundreds of inquiries from all over the United States, many of them possibly from your own vicinity.

**O. C. HANEY COMPANY**

1206 Maple Avenue

Los Angeles 15, California



# *Eliminate the Gamble OF INK OFFSET*

*Paasche's "NO-OFFSET"  
PROCESS*

You run no chance of the unforeseen need of smudge-sheeting with Paasche "No-Offset" Process Equipment.

Entirely eliminated is the old problem of ink offset. Full press speeds are maintained and delays formerly caused by ink manipulations are done away with. Delivery schedules are met.

The estimators dilemma—to figure slip-sheeting or not to figure it—is gone. With the unbeatable combination of Paasche "No-Offset" Equipment and Solution, shop costs are cut, press time reduced and printing quality improved.

Paasche Solutions may be used to prevent ink offset on any kind of printing, including metal foil and cellophane, food wrappers and containers—and to meet various climatic conditions.

*Paasche Airbrush Co.*

1905 DIVERSEY PARKWAY ... CHICAGO 14, ILLINOIS

1765

BRANCH OFFICES IN ALL PRINCIPAL CITIES



as your  
business  
expands...

**New Era** Multi-Process Presses can be adapted to meet changing requirements to handle any printing specialty job your customers need. You can print any number of colors on one or both sides of the web by adding extra printing heads. You can tag-patch, eyelet, number, punch, perforate, score, slit or die-cut, by simply adding the attachments required to do these finishing operations.

Products which can be manufactured on New Era Equipment are tickets, merchandise, shipping and

garment tags, labels, checks, unit sets, book match covers, display cards, office forms and small cartons.

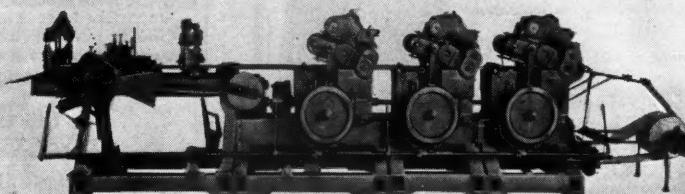
New Era finishing units are standardized and interchangeable. Insure your printing investment against loss due to changing production demands. As your business expands, expand your New Era Press to accommodate it.

Bulletin No. 11, describing New Era's Units, their many features, and complete specifications, sent on request.

#### ALLIED NEW ERA EQUIPMENT

- Tag and Manifold Presses.....
- Collating Machines.....
- Carbon Processing Machines.....
- Tabulating Card Presses.....
- Graeber Tag Stringer & Loopers.....
- Graeber Display Card and Calendar Stringer & Knotters .....
- Graeber Wiring Machines.....

*expand your New Era equipment*

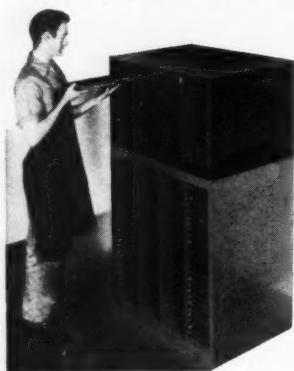


9x12 New Era Press equipped with three colors on top of the web.

**NEW ERA**

MANUFACTURING COMPANY  
375-11th Ave., Paterson 4, N. J.

ADD 50% TO YOUR GALLEY STORAGE SPACE



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Cabinet only	45.00
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A Subsidiary of City Wide Press Co.

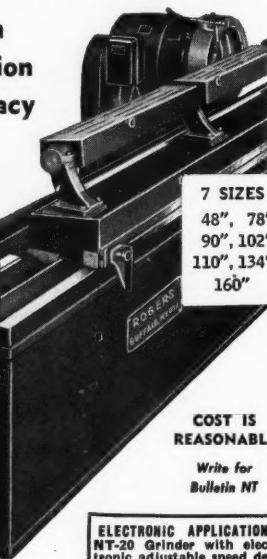
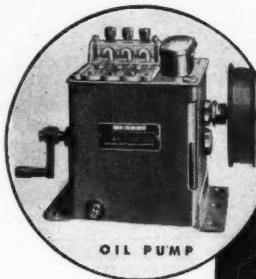
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PRECISION QUALITY SINCE 1887

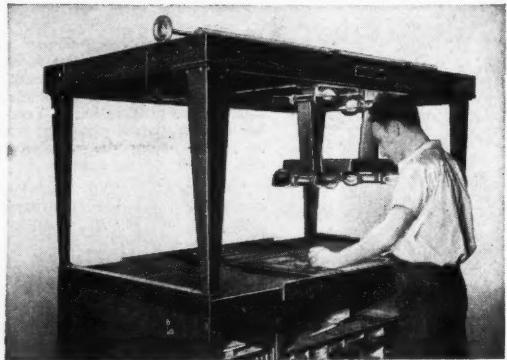
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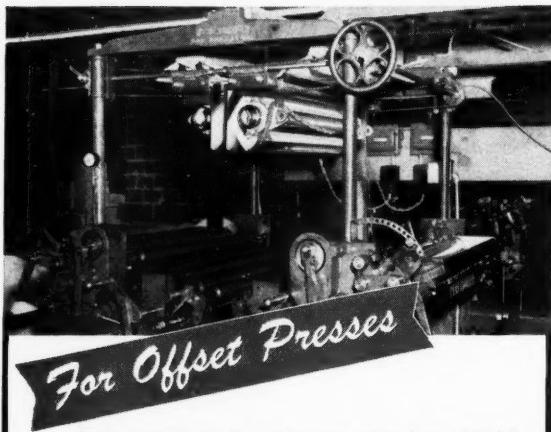
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SAVES THE TIME THAT COSTS MOST

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- 2—Seybold Round Corner Cutters.
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- 1—Burton Rotary Perforator.
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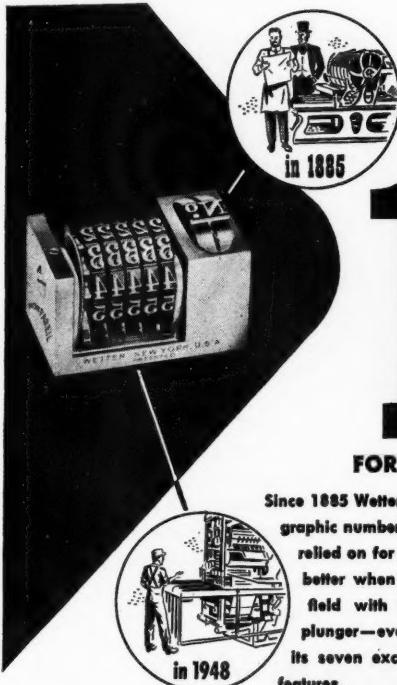
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	Cap Font	Lower Case	Complete Font
12-pt. No. 825	18A-\$3.60	36a-\$2.65	\$6.25
14-pt. No. 825	15A- 3.65	32a- 2.75	6.40
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Three Sizes, \$17.50

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The EXTENSION DELIVERY with the  
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WITH QUOINS



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The OXY NEUTRALIZER BAR is full guaranteed . . . designed for use on all machines . . . will pay for itself in a few short months.

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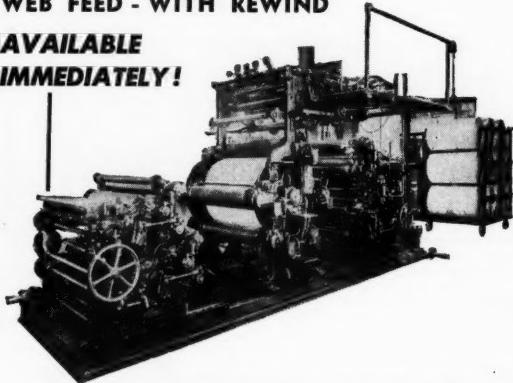
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WEB FEED - WITH REWIND

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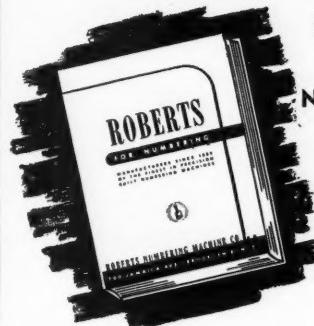
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Numbering Machines



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Every printer knows the importance of being prepared to handle numbering work. A quick glance at this new catalog will prove to you that Roberts has a machine to help you with practically every numbering problem. These machines are economically priced, and most are available for immediate delivery.

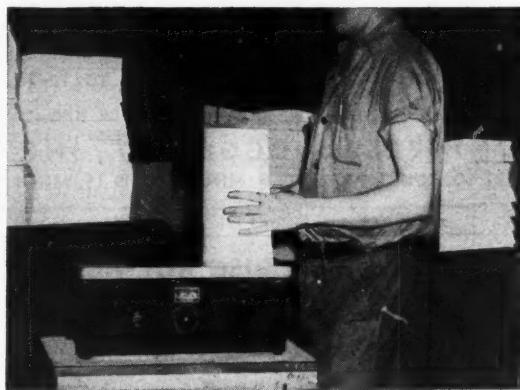
Write for your free copy today, to solve tomorrow's numbering problems.

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Available in various sizes and styles.

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# THE INLAND PRINTER

Volume 121 ★ May, 1948 ★ Number 2

Published Monthly by Maclean-Hunter Publishing Corporation

HORACE T. HUNTER, President  
JOHN R. THOMPSON, Vice-President and Treasurer  
J. L. FRAZIER, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO 6, ILL., U.S.A.

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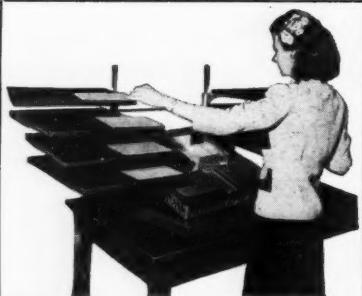
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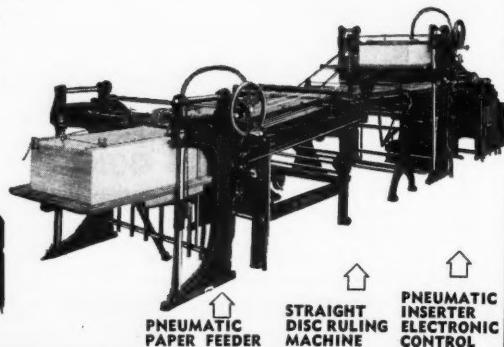
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THE INLAND  
PRINTER'S

# Classified Buyers' Guide

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## FOR SALE (Continued)

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in Chicago and Denver*

- 3 MIEHLE unit presses, No. 4 (29x41) No. 3 (33x46) and No. 2 (35x50)
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One Dexter Kast Gang stitcher with 3 Boston heads 6 stations

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44" Dexter power cutter, autoclamp

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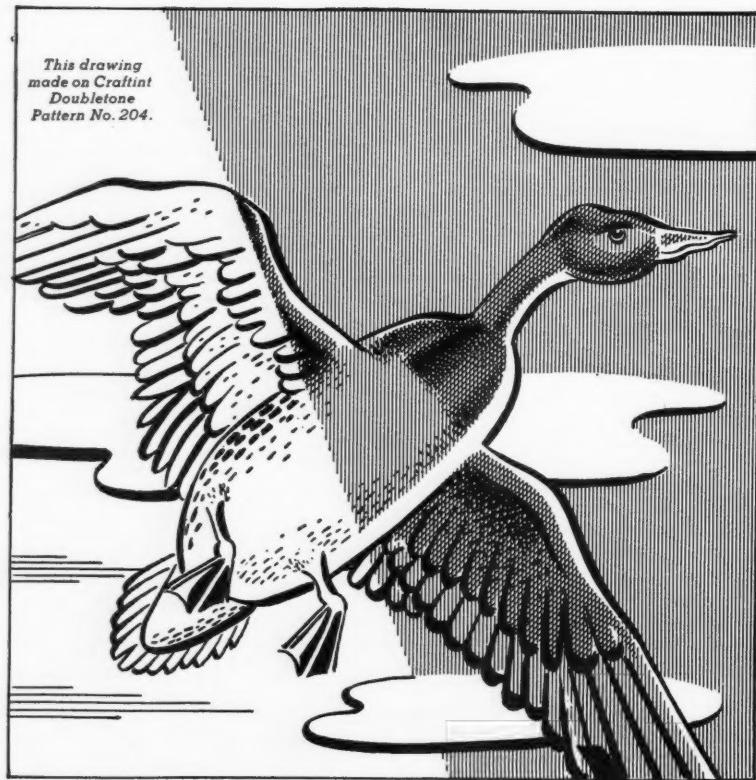
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Instruction with each package.  
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309 W. Jackson Blvd., Chicago 6, Illinois

This drawing made on Craftint Doubletone Pattern No. 204.



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Craftint Doubletone drawing paper contains two invisibly processed shading tones which can be instantly "brought up" with the application of Craftint developing liquid.

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**THE CRAFTINT MANUFACTURING COMPANY**  
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**CRAFTINT DOUBLETONE** DRAWING PAPERS

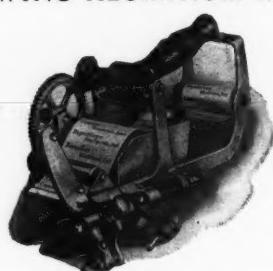
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- Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

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## Classified Buyers' Guide

### FOR SALE (Continued)

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Seybold 48" Auto Clamp Cutter  
34" and 38" Oswego Automatic Clamp Cutters  
34½" Diamond Cutter  
2 Sheridan 3 Knife Continuous Trimmers  
Christensen and Rosback Gang Stitchers  
Latham Monitor Model 104 and Model 1 Stitchers  
Cleveland "B" and "W" Auto. Folders

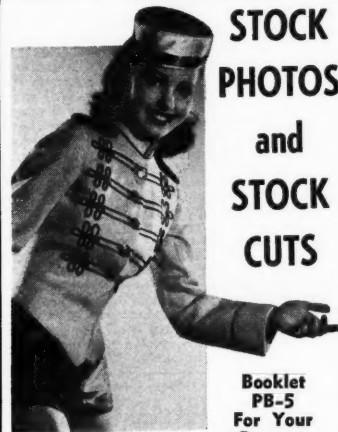
**J. SPERO & COMPANY**  
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Miehle V45 Vertical Model 289 Baum Folder, with Automatic Suction Pile Feed  
New 44" Paper Cutter  
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Kelly "B" Press—Rebuilt  
New 28" Rosback Rotary Perforator  
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(Continued on next page)

FOR SALE (Continued)



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CUTS**

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PB-5  
For Your  
Request

Cobb Shinn's STOCK PHOTO AND STOCK CUT SERVICE offers the Advertising Man, Editor and Printer illustrated ideas at their fingertips. Booklet PB-5 contains forty-eight pages, size 9 x 12, plastic bound, of art that is easy to use and economical. It will solve your problem of illustrating your next printed message.

PB-5 is FREE—Write NOW

**COBB SHINN**

721 Union Street, Indianapolis 4, Ind.

Spacebands, Spacer Rings,  
Paper Drills, Proof Presses,  
Eyeletting Machines.

Immediate delivery. Agents wanted.

**SCHNEIDER CO. LTD.**  
Dietikon (Switzerland)

• FOR SALE: An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

HELP WANTED

**SALES EXECUTIVE  
For South America**

• Leading Exporters of Printing Presses and Equipment holding valuable exclusive agencies seek Spanish speaking sales executive experienced in Graphic Arts to reside and travel in South America.

• Write giving full background and resume of experience. All answers will be kept in strict confidence. Our staff knows about this ad.

Box B-1198, care The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

(Continued on next page)

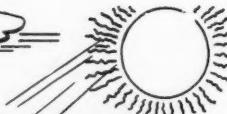
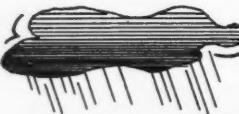
Please Mention THE INLAND PRINTER When Writing to Advertisers

# YOU'RE ON THAT WELL- KNOWN PEDESTAL

You shouldn't mind if we tell your customers you are an expert . . .

It's a fact. It helps ready the customer to agree with the paper you select. It helps assure a job printed on the paper you know to be best . . .

For records the one best paper is Rising 100% rag Index.



## BLAME IT ON THE WEATHER

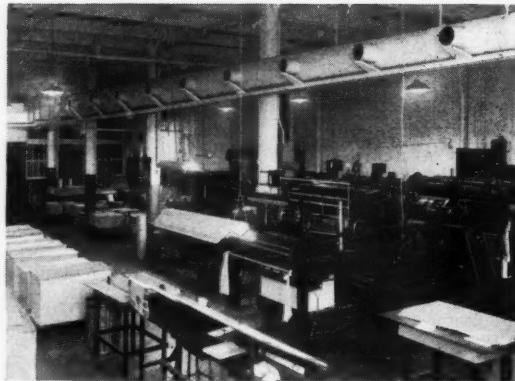
Printers have known for several years that changing weather conditions are the cause of many of their troubles. Throughout most of the year they are burdened with static, poor register, offsetting, wrinkling, and numerous roller adjustments.

Now it is possible  
to control these  
problems by elim-  
inating the cause.

## Bahnsen AIR CONDITIONING

### FROM THE SMALLEST JOB SHOP

where inexpensive Bahnsen Centrifugal Humidifiers will accurately control humidity at the proper level.



### TO THE LARGEST PLANT

where refrigerated air conditioning gives absolute year-round control over temperature and humidity—"the weather" in your plant.

*Write for Bulletin 333*

**Bahnsen** AIR CONDITIONING  **System** ENGINERS  
THE BAHNSEN CO. Winston-Salem, N.C.

886 Drews St., Atlanta, Ga. 93 Worth St., New York City 703 Embree Crescent, Westfield, N.J. 553 S. Figueroa St., Los Angeles, Cal.  
W. J. Westaway Co. Ltd., Hamilton, Ontario A-3 Virginian Apts., Greenville, S.C.

### ROTARY PRESSES

For Lithographers, Printers, Newspaper Publishers. All Presses for Folding Box Manufacturers. Tell Us Your Requirements

**WALTER SCOTT & CO., INC., PLAINFIELD, N.J.**

### INKS

FOR SHARP IMPRESSIONS  
In Litho-Offset and Printing  
FOR METAL DECORATING

Get Varnishes and  
Dryers, too, from  
**Gaetjens, Berger & Wirth, Inc.**  
35 York St., Brooklyn, N.Y., 215 S. Aberdeen St., Chicago 7, Ill.

### Classified Buyers' Guide (continued)

#### HELP WANTED (Continued)

• **PRODUCTION MANAGER**—by letterpress plant, union, operating two shifts, Monotype, Linotype, Miehle presses, edition and pamphlet bindery, producing all kinds of commercial work, publications and text books. This is a most unusual opportunity for right man with initiative capable of assuming responsibility and training others, with a financially sound company in Missouri, to replace officer in charge who is retiring in two years. To be considered, give age, education, experience in detail, family and salary desired, enclose photograph. All replies held confidential. Write Box A-1188

• **WANTED**—Printing Technician for Paper Manufacturer. Technical School Graduate with five or more years of actual print shop experience. Age 30 to 40. Traveling required. Opportunity for advancement. Salary open. Write Box B-1200 c/o The Inland Printer.

• **WORKING FOREMAN** of Composing Room for night shift. A-1 Compositor who has also had experience giving O.K. for press can fill this position. Fine city in Illinois. Permanent position to right party. Write B-1198

#### GRINDING

• **LINOTYPE—INTERTYPE KNIVES** made new again by precision grinding. Mail pair side knives and back knife parcel post prepaid with check of \$4.00. We will renew and mail back prepaid same day received. Money back if not satisfied. Printer Supply Co., 10 White St., New York 13, N.Y.

#### MECHANICAL OVERLAY PROCESS

Leading Printers and Publications  
Now Use **COLLINS**

### CHALK RELIEF OVERLAYS FOR ALL HAFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

**A. M. COLLINS MFG. CO.** 226 Columbia Ave.  
Philadelphia, Pa.

#### MOTOR CONTROL & EQUIPMENT

• **CLINE ELECTRIC MFG. CO.**, Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

#### RUBBER PLATE MATERIALS & TOOLS

LOOK FOR  
THE TI-PI  
TRADE  
MARK

**TI-PI** REG. U.S.  
PAT. OFF.  
314465

RUBBER PRINTING PLATES  
AND CUTTING TOOLS  
SOLO BY LEADING PRINTERS SUPPLY DEALERS  
USED BY LEADING RUBBER ENGRAVERS  
TI-PI CO. 1000 BROADWAY - KANSAS CITY, MO.

#### SITUATION WANTED

• **MAN**, age 36, married, wants work as Binder Supervisor. Eighteen years' experience on folders, stitchers, cutters and book trimmer. Able to furnish references. Please write Robert Burns, 803 West Monroe St., Freeport, Illinois.

(Continued on next page)

### MAILING TUBES • WRAPPERS

The tighter you roll the tubes—the stronger they are.

FORMERLY MANUFACTURED BY

International Mailing Tube and Wrapper Company  
**AMES SAFETY ENVELOPE COMPANY**  
SUMMERVILLE, MASSACHUSETTS

### AMSCO CHASES

ELECTRIC-WELDED • SQUARE AND TRUE • ABSOLUTELY GUARANTEED  
SOLD BY ALL DEALERS

**AMERICAN STEEL CHASE COMPANY**  
3131 Forty-Eighth Avenue Long Island City, New York

*Classified Buyers' Guide (continued)*

**SITUATION WANTED**

• **YOUNG PRINTING EXECUTIVE**, seventeen years' successful experience, wishes to make change. Now employed, holding responsible position. Married. College education. Experienced in costs, estimating, production, letterpress and offset. Excellent account-contact man. Change must offer opportunity for advancement with responsible firm. Address Box B-1197 c/o The Inland Printer.

• **PRINTING SUPERINTENDENT**—Now employed but wishes to make change; prefer mid-west location but will go anywhere. Many years' experience in all departments of the printing industry. Can furnish good references as to character and ability. Write Box B-1201 c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

• **SITUATION WANTED**—Estimator, Offset and Letterpress, or something in production. Fully experienced in all phases. Midwest location preferred. Capable of administrative spot. Write Box B-1199 c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

**TYPEFOUNDERS**

**Alternate Gothic Italic**

14 to 36 pt. Cast from best-quality hard foundry metal. In stock for immediate delivery. Write for showing of all sizes and prices.

**ACME TYPE FOUNDRY**  
633 Plymouth Court Chicago 5, Ill.

• **DURABLE FOUNDRY TYPE**; attractive faces; send for circular. Northwest Type Foundry, Minneapolis 15, Minn.

• **THE BAUER TYPE FOUNDRY, INC.**, 235 East 45th Street, New York, N. Y. Producers of fine type faces.

• **WANTED**—Hard foundry type metal for cash or trade. Missouri Central Type Foundry, Wichita, Kansas.

**TYPEMETER**

**ELCO UNIVERSAL TYPEMETER** A simple, easy-to-use method of copyfitting for advertising layout. Accurately shows the number of average characters of any typeface, any size, in lines of any measure. Five dollars a copy with all instructions. Book Dept. The Inland Printer or write Elco Typographic Service, Second & Dueber, S. W., Canton 6, Ohio.

**WIRE**

• **SPECIFY PRENTISS** Stitching Wire. Over eighty-five years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

• **OFFSET PRINTING TO THE TRADE**. Any form from your image: 1000 \$4.95; 2000 \$7.40; 3000 \$9.85; 4000 \$12.30, etc. (16 lb. No. 2 Sulphite) f.o.b. Dayton, Ohio. Cash in advance or C. O. D. orders only. Write for complete samples and price list. CITY PRINTERS, INC., 759 Troy Street, Dayton, Ohio.

**REAL FIRE PROTECTION  
AT Lowest Cost**

**WAR SURPLUS BARGAIN! BRAND NEW 2½ GAL.  
VICTORY STEEL FOAM EXTINGUISHERS**

FOAM extinguishers like these are just the thing for plants, warehouses, etc. where paper is made, handled or stored. These extinguishers produce approximately 20 gallons of fire-killing foam which acts with a quenching and blanketing effect. Effective—easy to use and available at extremely low prices.

Present List approx. \$35.00

**Our Price \$12.00**

**ACME EQUIPMENT CO., INC.**  
126-28 S. Clinton St. Chicago 6, Ill.

If you can print unguaranteed paper, — you can print...

"flat as a pancake"

gummed paper

Over thirty grades of white and colors in Dextrine, Strong and Special glues.

BB BRAND

Gummed Paper

The Brown-Bridge Mills, Inc., Troy, Ohio

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complete Plus Illinois sales tax  
F.O.B. Illinois Ordinance Depot, Marion, Illinois.

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OFFSET DUPLICATOR TECHNIQUES**

By Richard F. Caruzzi

Profusely illustrated. Clearly written text on what you can and cannot do. Seventeen chapters, over 100 illustrations.

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Endorsed by reliable technicians. \$3.50 per copy plus 25c handling.

HAROLD L. TAYLOR INC., Publisher—A-10  
101 Park Avenue, New York 17, N. Y.  
Send \_\_\_\_\_ copies, check or money order enclosed.

OFFSET DUPLICATOR TECHNIQUES

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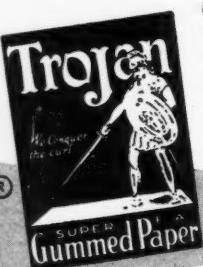
# NEW!

# Trojan

## MIRROGLOSS COATED GUMMED PAPERS

### For Fine Quality Labels

An unusually smooth, mirror-like surface for outstanding graphic effects and lasting results—that's new Trojan MIRROGLOSS! Used with transparent inks, the soft MIRROGLOSS surface with its high-finish gives you truly extraordinary gummed labels. Perfect for letterpress or offset printing. New Trojan MIRROGLOSS coated gummed papers are available now . . . in ivory or white . . . gummed with AAA Dextrine or strong glue.



For free samples of  
new Trojan MIRRO-  
GLOSS and com-  
plete information,  
write Dept. 145  
today!

## THE GUMMED PRODUCTS COMPANY

OFFICES • TROY, OHIO • MILLS  
Chicago • Cincinnati • Cleveland • Los Angeles  
New York • Philadelphia • St. Louis

"When you think of gummed products, think of GUMMED PRODUCTS!"

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Produced with the help of

**Cromwell** Special Prepared Tympan

Cover of full color travel folder produced by McQuiddy Printing Co.,  
Nashville, Tenn., featuring lovely Bellingrath Gardens near Mobile.

It's not the Gardens we refer to, for they represent Mother Nature's own handiwork. But we do mean the inviting brochure produced with the assistance of Cromwell Tympan on the presses. Because they know what it takes to produce fine printing, McQuiddy Printing Co. years ago specified Cromwell Tympan as standard equipment.

The hard uniform surface, caliper uniformity and high tensile strength of Cromwell Tympan *never* varies. To make sure you are absolutely satisfied, Cromwell Special Prepared Tympan is as always, *unconditionally guaranteed*—every sheet of it. Try it before you buy it . . . write for FREE working sample, giving size and make of press.

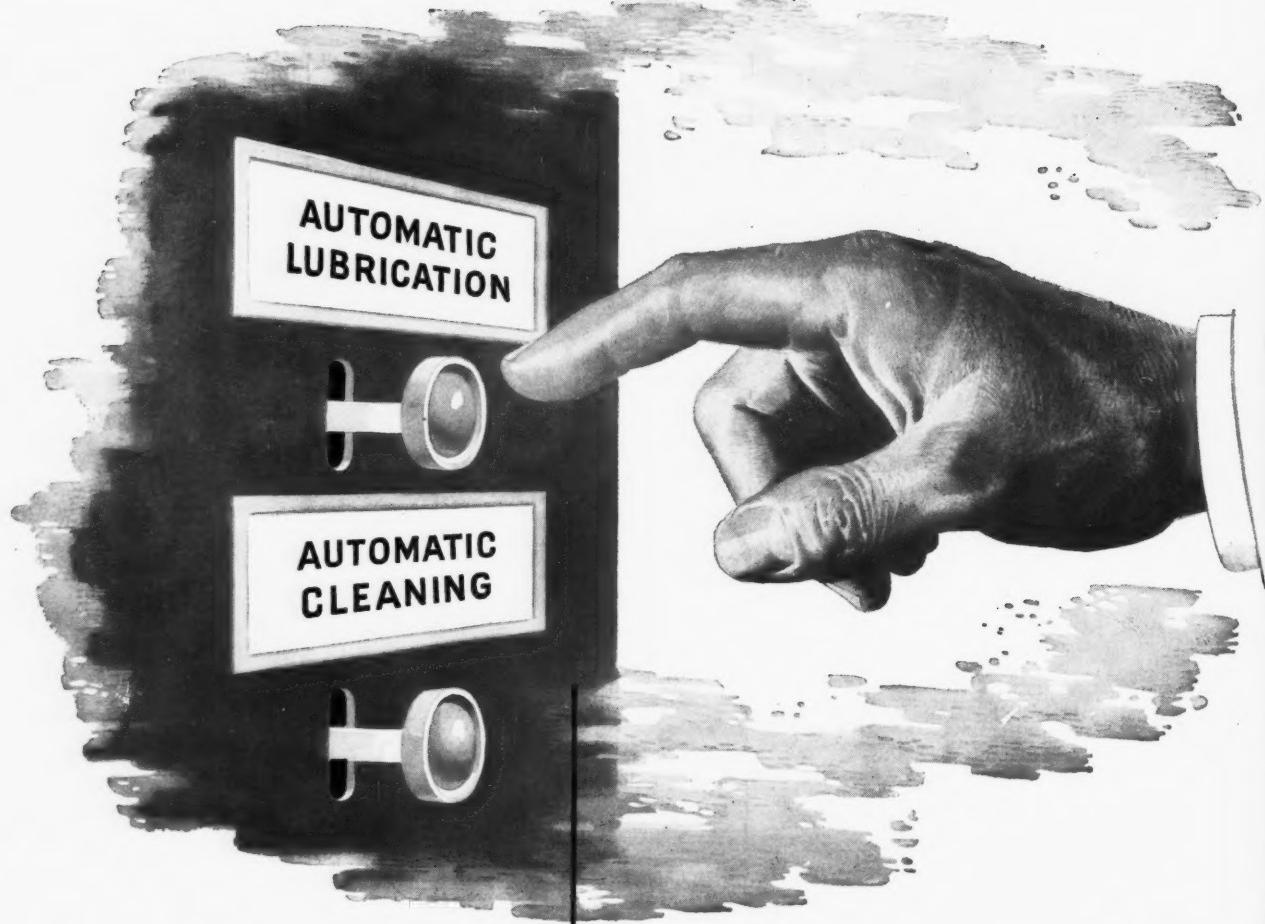
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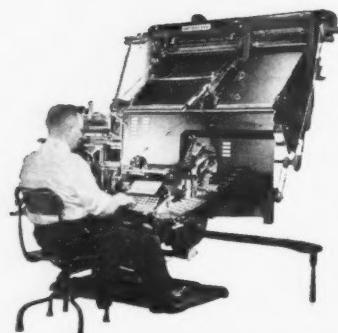
# **THE CROMWELL PAPER COMPANY**

**4801-39 South Whipple Street • Chicago 32, Illinois**

Also manufacturers of CROMWELL Printer's Hand Soap



**Intertype  
maintenance  
isn't as simple  
as this, but...**



**INTERTYPE**

BROOKLYN 2, NEW YORK

Automatic maintenance of line-composing machines is a feature of the future...if ever. But simplified maintenance is a characteristic of today's Intertype machine. ■ There is less maintenance, basically, because there are fewer parts...and these parts are made to last. Main cams and other important castings, for example, are made of wear-resisting, chrome-nickel-iron alloy. Critical wearing surfaces are hardened. Many steel parts are specially treated to protect them against injury by rust and tarnish. ■ Cleaning is made easy. Covers over moving parts help prevent accumulations of dust and dirt. Molds are treated by the Pentrate process to avoid metal adhesions and carbon deposits. Parts are accessible and components like the Autospacer are readily disassembled. ■ The use of Alemite fittings simplifies lubrication. Oilite bearings are employed where the use of an oil can or grease gun might allow the lubricant to reach the matrices. ■ All these features contribute to simplified maintenance...a constant goal of Intertype research and an important step toward greater composing-room efficiency.

■ **Look to Progressive Intertype**

SET IN INTERTYPE BETON FAMILY